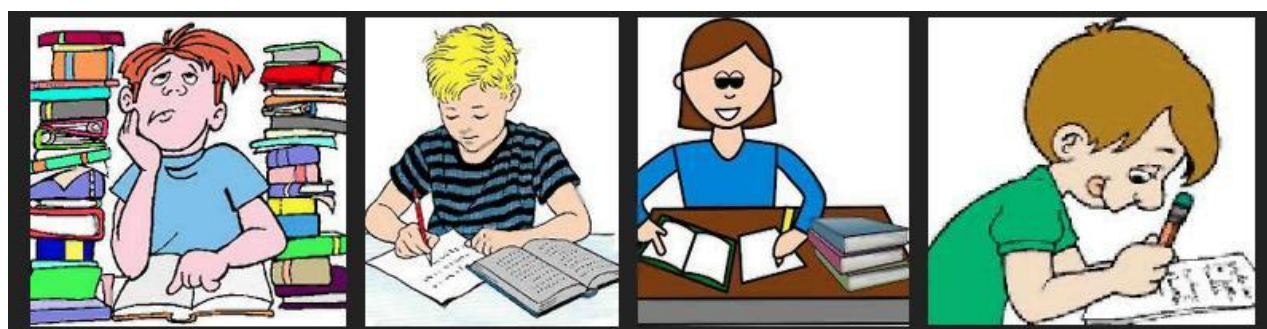


Procopie P. Clonțea Cristina Nicolae Valentina Georgescu
Amalia Mărășescu

A Practical English Course



Editor: Călin Vlasie

Redactor: Valentina Georgescu
Tehnoredactare: Carmen Rădulescu
Coperta colecției: Adrian Mănescu
Prepress: Viorel Mihart

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III. Georgescu, Valentina
IV. Mărășescu, Amalia

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Procopie P. Clonțea
Cristina Nicolae

Valentina Georgescu

Amalia Mărășescu

A Practical English Course



FOREWORD

This book is intended for the Romanian university students of English as a first or second subject, but it can also be a useful tool for any person willing to learn or improve their oral and written English. Its main purpose is to develop the four basic skills of English language usage by means of a wide variety of everyday topics in dialogue form, original or adapted literary and scientific texts, as well as vocabulary building exercises.

Each of the twelve units of the book is divided into two sections. The first focuses on the conversational level of English, including an extended thematic dialogue followed by several speaking activities built around a series of language functions, and an informative text on several key facts of British culture and civilization. The second section begins with a narrative text related to the topic of the whole unit and continues with explanatory vocabulary notes. Four types of exercises encompassing the general purpose of the course are further included: writing and comprehension exercises (meant to check the understanding of the text), vocabulary building exercises, essay writing and, respectively, reading exercises.

At the end of the book is listed a two-thousand-word vocabulary whose thematically grouped lexical items illustrating the twelve topics of the units are adequately explained in English and Romanian. A final brief theoretical presentation of the main aspects of essay writing provides the necessary tools for elaborating a coherent and well-structured essay.

All in all, *A Practical English Course* has been mainly conceived as an instrument for class activities meant to bring variety in the English acquisition process, but it may prove equally useful for individual study.

Finally, special credit is due to Dr. Andrew J. Blake, Associate Head at School of Social Sciences, Media and Cultural Studies, University of East London, who has kindly proofread all the dialogues and suggested quite a few necessary changes to make them more idiomatic and realistic.

Our thanks also go to our colleagues at the English Department of Pitești University, Dr. Alina Miu and Drd. Cristina Arsene-Onu, for their useful pieces of advice and steady support.

The Authors

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UNIT 1

GREETINGS



Text A

GREETINGS

Diana Oprea arrives at London Heathrow Airport where she is to meet her friend Sarah Cooper. Diana is going to spend her summer holiday in London and she is eager to become acquainted with the British culture and way of life.

Sarah Cooper: Hello, Diana!

Diana Oprea: Hello, Sarah!

Sarah Cooper: How was your journey? You must be exhausted!

Diana Oprea: Well, not quite! I've been so anxious to see you again that I've hardly even noticed time flying! Anyway I'm late, aren't I?

Sarah Cooper: Never mind. I'm glad to see you here safe and sound! There've been so many unfortunate incidents lately that I've imagined all kinds of things.

Diana Oprea: You needn't have, it was all right. We had some problems at take-off because of the fog.

Sarah Cooper: It's so nice to have you here at last! But where's your luggage?

Diana Oprea: Sorry, but I didn't quite catch what you said last. It is so noisy in here!

Sarah Cooper: I was asking about your luggage! Did you get it?

Diana Oprea: You wouldn't believe what I had to go through. I was about to take somebody else's luggage when I read the tag on the suitcase and saw it wasn't mine. Then I had to find the real owner of the luggage I held in my hand and switch suitcases. And here I am!

Sarah Cooper: My brother will help you. (*She motions to a young man who was waiting nearby.*) Allow me to introduce him to you!

Paul Cooper: Hello! My name is Paul and I'm glad to meet you finally!

Diana Oprea: Hello! The pleasure is all mine!

Sarah Cooper: Well, now, let's go to our place! You must be really hungry. I think food is the last thing one would want in a plane!

Diana Oprea: As a matter of fact, I'm not that hungry. I did have lunch on the plane, but I'm anxious to meet your family.

Paul Cooper: Taxi!

The three of them get into the taxi and Paul gives the driver the directions.

SPEAKING AND WRITING ACTIVITIES

Exercise 1. Render in Indirect Speech the first 14-16 lines of the dialogue in text A (in oral or/and in written form).

Language Functions***Introducing Oneself and Giving Personal Information***

	Speaker A		Speaker B
Formal	(Allow me to) introduce myself.	My name is X. I'm + <i>information</i> (I am from X. I work in X. I live in X etc.)	Pleased to meet you. How do you do?
	(I'd like) to introduce myself.		
	May I introduce myself?		
	How do you do?		
Informal	Hello!	I'm X.	Hello!
	Hi!	I'm + <i>information</i>	Hi!

Exercise 2. Use the language functions presented in the box above to introduce yourself to each of the people below and suggest an appropriate response.

- ◆ A new fellow student
- ◆ A small group of people at a friend's party.
- ◆ A famous person you are going to interview for a TV programme.
- ◆ A teacher who has just delivered a lecture you enjoyed very much.

Exercise 3. You are invited to meet your best friend's parents. Imagine a dialogue in this situation using formulas from the language functions box and from the thematic vocabulary boxes.

THE BRITISH CORNER

The British People	<ul style="list-style-type: none"> ▪ Four distinct countries make up the United Kingdom of Great Britain and Northern Ireland – England, Scotland, Wales and Northern Ireland. The residents of any of these countries may be called “British.” Use “English”, “Scot” or “Scotsman”, “Welsh” and “Irish” or “Northern Irish” only when you are certain of a person's heritage. While the four countries share many customs, each has its own set of cultural nuances. ▪ In England, politeness, reserve, and restraint are admired. The English are courteous, unassuming and unabrasive and are very proud of their long and rich history. ▪ <i>The Scots</i> are passionate about their country, guarding its uniqueness and refusing to go along with English ideas. While cool and aloof externally, they are extremely sentimental about their family and their country. Overall Scots are free of class consciousness and social elitism, except in religion. ▪ <i>Wales</i> has been part of the United Kingdom for more than 400 years, but has kept its own language, literature and traditions. Most Welshmen are of Welsh or English heritage. Many immigrants have come from former British colonies and other parts of the U.K. The Welsh take great pride in their country and their heritage and they love to sing and talk and spend much of their free time at home with their families. ▪ Two-thirds of the <i>Northern Irish</i> have Scottish or English roots. The other third are of Irish descent. The Irish value friendliness, sincerity and nature. They dislike pretentious behaviour and possess a strong work ethic. Family ties are very important in Northern Ireland.
--------------------	--

Meeting and Greeting	<ul style="list-style-type: none"> ▪ The British are reserved, which may cause them to appear cool and indifferent or overly formal. In fact, they are very friendly and helpful to foreigners. ▪ When in Great Britain, you should shake hands with everyone present – men, women, and children – at business and social meetings. Shake hands again when leaving. ▪ Handshakes are light – not firm. ▪ Women should extend their hand to men first. ▪ You should use last names and appropriate titles until specifically invited by your British hosts or hostesses or colleagues to use their first names.
Body Language	<ul style="list-style-type: none"> ▪ The British are not back slappers or touchers and generally do not display affection in public. ▪ Hugging, kissing and touching are usually reserved for family members and very close friends. ▪ The British like a certain amount of personal space. Do not stand too close to another person or put your arm around someone's shoulder. ▪ Staring is considered rude. <i>(adapted from free Internet source)</i>

Text B

NON-VERBAL GREETINGS

Many times, the verbal greetings are accompanied by certain gestures that can function as non-verbal greetings. Here are some of the most common:

Handshake

A *handshake*¹ is a short ritual-like gesture in which two persons, usually men, *grasp*² their right (in some cultures, their left) hands, often accompanied by a brief shake of the grasped hands. People commonly shake hands when meeting, departing, congratulating, or completing an agreement with a second party. The purpose of a handshake is to demonstrate *good will*³, and it possibly originates in a warrior's gesture showing that the hand holds no *weapon*⁴.

Rejecting a handshake is generally considered inappropriate, and in most social circles the one with higher social status is expected to initiate handshaking. An explanation of the presence of the right hand in the ritual of hand shaking could be thought of in historical terms. For instance, in medieval times the left hand would typically be used in holding a *shield*⁵, therefore the greeting of the other person, be it a potential enemy, would be safer performed by the right hand. An exception is nowadays represented by *boy scouts*⁶, who specifically use a left handshake. In some cultures, to offer the left hand instead of the right was considered an insult, and is still considered as such in Arabic and Oriental societies. There the left hand is considered unclean, since this hand is used to clean one's anus with water after defecating. Thus the right-handed handshake is still more frequently seen, and is commonly considered the polite version of the ritual.

The handshake is originally a pre-Islamic tradition, which spread with the expansion of the *Islamic*⁷ empire. It was brought into practice in its present form in Western society by English *Quakers*⁸ in 17th century as a more *egalitarian*⁹ and simpler alternative to the complex greeting *etiquette*¹⁰ of the contemporary higher social classes.

Today the handshake is known and practised throughout the world, though in many cultures alternative *customs*¹¹ for greeting, such as *bowing*¹² or cheek kissing, are still preferred.

Bowing

Bowing is the act of *lowering*¹³ one's head, or sometimes one's entire upper body from the *waist*¹⁴, as a social gesture. Although not as frequent as handshaking, it assumes the role of a greeting showing respect and gratitude.

Along history different cultures have used bowing in a variety of ways and circumstances. Bowing probably originated in a gesture of subordination, suggesting that lowering one's head leaves the *bower*¹⁵ vulnerable. Ever since the *samurai*¹⁶ era, bowing has been the traditional greeting in Japan.

In most cases, bowing expresses a greeting accompanying usual greeting phrases (Good morning, Good afternoon etc.) or even replacing spoken words. However, different bows are also used for apologizing, showing *gratitude*¹⁷ and expressing different emotions (*humility*¹⁸, sincerity, *remorse*¹⁹, or *deference*²⁰), in various traditional arts (tea ritual) and religious ceremonies.

Cheek kissing²¹

Cheek kissing is a ritual or social gesture that is meant to indicate friendship, to perform a greeting, to congratulate, to *comfort*²² someone, or to show respect, without necessarily indicating sexual or romantic interest. Europeans, mostly the Southerners, practise cheek kissing more often than North Americans, especially when family members or close friends are involved. However, cheek kissing between two persons of the same sex brings up associations with homosexuality in Western Europe and the US, while being socially accepted in Russia and the Middle East.

Hand kissing²³

Hand kissing is a ritual of greeting and showing respect. It is initiated by the person holding out her/his hand with the palm facing downward. The person kissing (usually the man), bows towards the hand (usually offered by the woman) and (symbolically) touches the *knuckles*²⁴ with his lips, while *lightly*²⁵ holding the offered hand. In modern tradition, man's lips will not actually touch the woman's hand. The gesture is short, lasting less than five seconds.

At its origins, the gesture probably involved two men, one of whom would show his *submission*²⁶ to the other by kissing the latter's *signet ring*²⁷ (the symbol of authority of the dominant person). In its modern form (a man kissing the hand of a woman), the hand kiss originated in the Spanish court ceremonies of the 17th-18th centuries and became common practice in European upper classes in the 18th and 19th centuries. Hand kissing has become rare nowadays and is mostly restricted to conservative upper classes or diplomats. It has largely disappeared as a common greeting habit in Europe; yet it still occurs in conservative *upper classes*²⁸ and diplomatic *milieux*²⁹. In present day Romania, however, hand kissing is still common especially among the older generation, the young *scoffing*³⁰ it off in their great majority.

(adapted from free Internet source)

VOCABULARY NOTES

¹ **handshake** – a greeting, or an act showing that you have made an agreement, in which two people who are facing each other take hold of and shake each other's right hand: (strângere de mână)

² **grasp** – to quickly take something in your hand(s) and hold it firmly; (a strânge, a prinde, a apuca)

³ **good will** – understanding; (bunăvoință, înțelegere)

⁴ **weapon** – any object used in fighting or war, such as a gun, bomb, sword, etc; (*mil.* armă); **gun** – pușcă de vânătoare; (*AmE*) **revolver**, **rifle** – carabină, **revolver** – pistol, revolver; Syn. **pistol**, **handgun**

⁵ **shield** – a large flat object made of metal or leather that soldiers held in front of their bodies to protect themselves; (*mil.*, *fig.* scut, pază)

⁶ **boy scouts** – a boy who is a member of the Scouts; (cercetași); **scouting** – a worldwide youth organization. Its aim is to develop young people physically, spiritually and mentally through non-formal education with emphasis on practical activities in the open so that youth may take a constructive place in society. Presently scouting is practised by over 28 million members in 217 countries and territories;

⁷ **Islam** – the term has two main meanings: a. civilisation embracing one fifth of global population; b. a religion that implies being faithful to *one single God* (monotheistic religion) and to Muhammad as the last prophet of God. Their sacred book is the Quran; (Islam)

⁸ **Quakers** – The Religious Society of Friends, a body of Christians who believed that all persons may perceive the word of God in their soul, immediately and individually. They rejected a formal creed, worshipped on the basis of silence, and regarded every participant to the ritual as a potential vessel for the word of God, instead of relying upon a special, paid clergy; (Secta Quakerilor)

⁹ **egalitarian** – believing that all people are equally important and should have the same rights and opportunities in life; (egalitar(ist))

¹⁰ **etiquette** – the set of rules or customs which control accepted behaviour in particular social groups or social situations ((norme de) etichetă)

¹¹ **custom** – a way of behaving or a belief which has been established for a long time; (*sg., pl.* obicei, datină, deprindere), *only pl.* vamă, punct vamal, *econ.* taxe vamale

¹² **bow** – to bend your head or body forward, especially as a way of showing someone respect or expressing thanks to people who have watched you perform; (a se apleca, a se înclina (în fața cuiva), a face o plecăciune (cuiva))

¹³ **lower** – to move something into a low position; (a apleca, a lăsa în jos)

¹⁴ **waist** – the part of the body above and slightly narrower than the hips; (talie, mijloc)

¹⁵ **bower** – a person who bends (head or body); (persoană care se înclină)

¹⁶ **samurai** – the Samurai class originally emerged in Japan around the beginning of the 9th century A.D. They excelled in military arts and were highly educated, cultivating the virtues of benevolence, propriety, righteousness, fidelity, wisdom and loyalty; (samurai)

¹⁷ **gratitude** – the feeling or quality of being grateful; (recunoștință, mulțumire)

¹⁸ **humility** – the quality of not being too proud about yourself because you are aware of your bad qualities; (atitudine umilă, smerenie)

¹⁹ **remorse** – a strong feeling of guilt and regret about something you have done; (remușcare, căință, mustrare de cuget)

²⁰ **deference** – respect and politeness; (deferență, stimă, considerație, respect)

²¹ **cheek kissing** – kissing on the cheek; (sărut pe obraz)

²² **comfort** – to make someone feel better when they are sad or anxious; (a alina, a mângâia, a consola)

²³ **hand kissing** – to kiss one's, esp. a woman's, hand, as a sign of respect; (sărutul mâinii)

²⁴ **knuckle** – one of the joints in the hand where your fingers bend, especially where your fingers join on to the main part of your hand; (articulație, încheietură a degetului)

²⁵ **light** – not heavy; (ușor)

²⁶ **submission** – the state of being completely controlled by a person or group, and accepting that you have to obey them; (supunere, ascultare, *fig.* deferență)

²⁷ **signet ring** – a finger ring with a flat piece at the front, which usually has a pattern cut into it; (inel cu sigiliu)

²⁸ **upper class** – a social group consisting of the people who have the highest social rank and who are usually rich; (clasă nobiliară/ aristocratică/ dominantă); Ant. **lower class** – clasă de jos

²⁹ **milieu** – mediu, ambianță

³⁰ **scoff** – to laugh at a person or idea, and talk about them in a way that shows you think they are stupid (a-și bate joc)

COMPREHENSION

Exercise 1. Answer the following questions related to Text B:

1. Why do people shake hands?
2. What is the origin of a handshake?
3. Who initiates handshaking?
4. What hand is usually used in handshaking? Why?
5. What are bows used to express?
6. Where is cheek kissing mostly practised?
7. What is the origin of hand kissing?
8. Is hand kissing used nowadays? Where?

Exercise 2. Choose a historical period and describe (imagine) various greeting habits occurring in that period.

VOCABULARY PRACTICE

Exercise 1. Use a suitable monolingual dictionary to write the phonetic transcription of the words listed at *Vocabulary Notes*.

Exercise 2. Find synonyms of the following words: *agreement, authority, comfort, deference, insult, replace*.

Exercise 3. Using the prefixes *dis-, in-/ im-, un-* form the antonyms of the following words in the text: *agreement, appropriate, clean, common, gratitude, possible, respect, vulnerable*.

Exercise 4. Give the antonyms of the following words in the text: *close, conservative, enemy, good, high, rare, reject, short, show*.

Exercise 5. Give the homonyms of the following words, write their phonetic transcription and then translate them into Romanian: *ad, adds, aery, ail, air, aisle, all, allowed, alter, ant, arc, ascent, aught, augur, away, awn, bail, bait, ball, banns, bare, baron, bay, beach, beat, beau, beer*.

Exercise 6. Give the derivatives of: *friend, hand, shake, simple, will*.

Exercise 7. Find and correct the 10 mistakes in the text below:

All though it is a common curtesy to call ahead before visiting, people may or may not do so. Hosts are not expected to serve refreshments but may offer tea if they are not to busy to receive visitors. More formal visits are aranged in advance. Guests may bring gifts, such as a bottle of wine, chocolats, or flowers. Sending a thank-you note after ward is also appropriate. The English admire good manners and expect visitors to practise them. When one use someone's phone, it is courteous to offer to pay, as even local calls are billed separately. However, hosts rarely accepts the offer. The English enjoy discussing a wide variety of topix during tea. This is a 4 p.m. snack of tea, buns (cupcakes), or biscuits (cookies). The food is often enough to constitute a meal. Due to work schedules, the english tradition of tea is no longer practised widely, except when entertaining visitors.

Exercise 8. Fill in the blanks with words derived from the ones in brackets:

In the (tradition) Chinese marriage ceremony, both the bride and groom kneel in front of their parents and serve them tea. That is a way to express their gratitude. The parents will (usual) drink a small portion of the tea and then give them a red envelope, which (symbol) good luck. The tea ceremony during (wed) also serves as a means for both parties to meet with members of the other family. As Chinese families can be rather (extend), it is entirely possible during a courtship to not have been introduced to someone. This was (particular) true in older generations where the patriarch may have had more than one wife and not all family members were always on good terms. As such, during the tea (ceremonial), the couple would serve tea to all family members and call them by their official title. Drinking the tea symbolized (accept) into the family. (Refuse) to drink would (symbol) (oppose) to the (wed) and is quite (hear) of since it would result in a (lose) of "face".

Exercise 9. Match the following words with the definitions:

Word	Definition
1. bowing	a. a weapon used for shooting arrows, made of a long thin piece of wood held in a curve by a tight string
2. bow	b. polite ways of behaving in social situations
3. ritual	c. a piece of paper or another material that is attached to something and gives information about it
4. gesture	d. the act of taking someone's right hand and shaking it which people do when

	they meet or leave each other or when they have made an agreement
5. grasp	e. the act of bending the top part of your body forward to show respect for someone when you meet them
6. clasp	f. a movement of a part of your body especially your hands or head to show what you mean or how you feel
7. etiquette	g. the way you hold something or your ability to hold it
8. label	h. the act of holding someone or something tightly, closing one's fingers or arms around them
9. manners	i. the formal rules for polite behaviour in society or in a particular group
10. handshake	j. a ceremony that is always performed in the same way in order to mark an important religious or social occasion

Exercise 10. Find the right reply to the following greetings:

1. Hello!	a. How do you do?
2. How are you?	b. Nice to meet you too!
3. How do you do?	c. Hello!
4. Let me introduce my friend!	d. I'm fine, thank you.
5. Nice to meet you!	e. I am glad to meet you!

Exercise 11. Look up in a dictionary and make a list of the most common expressions in which the following words are used: *to meet, hand, to touch, young, to wait, friend, to drive, palm, to do, rare.*

Exercise 12. Select the word which best fills in the blanks left in the following text: *allows, senior, elaborate, awkwardness, surname, helpful, introducees, equal.* **Then translate the text into Romanian.**

In the presence of the persons to be introduced, you say the name of the ... person first. It would be a good idea to use his or her This prevents an ... of having the junior person only know the senior person's first name. It also ... an opportunity for the senior person to break the ice by offering to use his or her first name.

When introducing people of ... status, it doesn't matter who is introduced to whom. But it does make it ... for the introduction to include a little background on the person's relationship to you. Do avoid going into an ... history. It gives the new ... a chance of pursuing the conversation themselves.

Exercise 13. Fill in the blanks with the right prepositions:

1. John has never been good ... English. 2. I am surprised ... her rude behaviour. 3. He was really fit... his new duties, this is what he told me. 4. I don't think John was completely honest ... me. 5. She was grateful ... Mary ...having helping helped her with her new project. 6. I was angry ... my brother because he had not told me the truth. 7. You could see clearly that he was afraid ... his wife. 8. He told me he had got pretty fed up ... his job. 9. Because ... the bad weather, we came back. 10. He is expert ... hiding his feelings.

Exercise 14. Fill in the blanks with corresponding words from the list below: *any, conductor, five, group, please, punched, Scots, slid, stall, themselves, tremendously.*

Five Englishmen boarded a train just behind five Scots, who, as a ... had only purchased one ticket. Just before the ... came through, all the Scots piled into the toilet ... at the back of the car. As the conductor passed the stall, he knocked and called "Tickets, ...!" and one of the Scots ... a ticket under the door. It was ..., pushed back under the door, and when it was safe all the Scots came out and took their seats. The Englishmen were ... impressed by the Scots' ingenuity. On the trip back, the ... Englishmen decided to try this ... and purchased only one ticket. They noticed that, oddly, the Scots had not purchased ... tickets this time. Anyway, again, just before the conductor came through, the Scots piled into one of the toilet stalls, the Englishmen into the other. Then one of the ... leaned out,

knocked on the Englishmen's stall and called "Ticket, please!" When the ticket slid out under the door, he picked it up and quickly closed the door.

Exercise 15. Fill in the blanks with corresponding words from the list below, then translate the text into Romanian: *agreeable, angular, companions, delightful, desultory, disposed, dusk, to ebb, his, its, known, mellow, partake, pastime, peculiarly, quietly, rose, to sketch, such, votaries, wicker-chair.*

Under certain circumstances there are few hours in life more ... than the hour dedicated to the ceremony ... as afternoon tea. There are circumstances in which, whether you ... of the tea or not – some people of course never do, – the situation is in itself... . Those that I have in mind in beginning to unfold this simple history offered an admirable setting to an innocent... . The implements of the little feast had been ... upon the lawn of an old English country-house, in what I should call the perfect middle of a splendid summer afternoon. Part of the afternoon had waned, but much of it was left, and what was left was of the finest and rarest quality. Real ... would not arrive for many hours; but the flood of summer light had begun... , the air had grown..., the shadows were long upon the smooth, dense turf. They lengthened slowly, however, and the scene expressed that sense of leisure still to come which is perhaps the chief source of one's enjoyment of such a scene at ... an hour. From five o'clock to eight is on certain occasions a little eternity; but on such an occasion as this the interval could be only an eternity of pleasure. The persons concerned in it were taking their pleasure ... , and they were not of the sex which is supposed to furnish the regular ... of the ceremony I have mentioned. The shadows on the perfect lawn were straight and... ; they were the shadows of an old man sitting in a deep ... near the low table on which the tea had been served, and of two younger men strolling to and fro, in ... talk, in front of him. The old man had his cup in his hand; it was an unusually large cup, of a different pattern from the rest of the set and painted in brilliant colours. He disposed of ... contents with much circumspection, holding it for a long time close to his chin, with ... face turned to the house. His ... had either finished their tea or were indifferent to their privilege; they smoked cigarettes as they continued to stroll. One of them, from time to time, as he passed, looked with a certain attention at the elder man, who, unconscious of observation, rested his eyes upon the rich red front of his dwelling. The house that ... beyond the lawn was a structure to repay such consideration and was the most characteristic object in the ... English picture I have attempted... . (from Henry James, *The Portrait of a Lady*)

Exercise 16. Translate into English:

A. Termometrul spune la umbră 33 de grade Celsius... Sub arșița soarelui, se oprește o birje, în strada Pacienței, la numărul 11 bis, către orele trei după-amiază. Un domn se dă jos din trăsură și cu pas moleșit s-apropie de ușa marchizei, unde pune degetul pe butonul soneriei. Sună o dată... nimic; de două, de trei... iar nimic; se razimă în buton cu degetul, pe care nu-l mai ridică... În sfârșit, un fecior vine să deschidă.

În tot ce urmează, persoanele toate păstrează un calm imperturbabil, egal și plin de dignitate.

Domnul: Domnu-i acasă?

Feciorul: Da, dar mi-a poruncit să spui, dacă l-o căuta cineva, c-a plecat la țară.

D. : Dumneata spune-i c-am venit eu.

F. : Nu pot, domnule.

D. : De ce?

F. : E încuiată odaia.

D. : Bate-i să deschidă.

F. : Apoi, a luat cheia la dumnealui când a plecat.

D. : Care va să zică, a plecat?

F. : Nu, domnule, n-a plecat.

D. : Amice, ești... idiot!

F. : Ba nu, domnule.

D. : Zici că nu-i acasă.

F. : Ba-i acasă, domnule.

D. : Apoi, nu ziseși c-a plecat?

F. : Nu, domnule, n-a plecat.

D. : Atunci e acasă.

F. : Ba nu, da' n-a plecat la țară, a ieșit așa.

D. : Unde?

F. : În oraș!

D. : Unde?!

F. : În București.

D. : Atunci să-i spui c-am venit eu.

F. : Cum vă cheamă pe dv.?

D. : Ce-ți pasă?

F. : Ca să-i spui.

D. : Ce să-i spui? de unde știi ce să-i spui, dacă nu ți-am spus ce să-i spui? Stai, întâi să-ți spun; nu te repezi... Să-i spui când s-o-ntoarce că l-a căutat...

F. : Cine?

D. : Eu.

F. : Numele dv.?...

D. : Destul, atâta! mă cunoaște dumnealui... suntem prieteni...

F. : Bine, domnule.

D. : Ai înțeles?

F. : Am înțeles. (I.L. Caragiale, *Căldură mare*)

B. Ne este greu să socializăm pentru că ne împotmolim întotdeauna de teama de a nu gafa. I se poate întâmpla oricui. Ești la un party, dă-râmi o vază scumpă sau spargi un pahar de cristal, spui o tâmpenie sau calci vreo doamnă pe pantof. Iată cum poți să repari cele mai des întâlnite gafe!

Vrei să le faci cunoștință unor colegi la petrecerea ta și nu-ți mai amintești care este numele unuia dintre ei. Poți să dregi momentul întrebându-l politicos pe cel al cărui nume l-ai uitat dacă s-a cunoscut deja cu colegul pe care dorești să i-l prezinți. Din respect pentru gazdă, „anonimul” se va prezenta. Însă cel mai funny truc la care poți recurge este să reții un nume asociindu-l cu ceva cu care rimează. Te vei distra încercând să găsești corespondențe de acest fel!

Ai întrebat o tipă grăsuță în câte luni este? Ai presupus că niște amici sunt un cuplu și ai vrut să știi pe când nunta? Nu încerca să te scuzi încurcându-te în motivații inutile. Cel mai bine este să zâmbești, ca și cum ai spus o glumă nevinovată și să speri că nimeni nu te va lua în serios. Crede-ne, vor uita!

Ai spart ceva și gazda s-a învinețit la față? Stai dreaptă și cere-ți scuze fără să distragi și mai mult atenția invitaților. Când gazda îți va zice (neagră de furie) că „nu face nimic”, spune-i că apreciezi gentilețea ei. A doua zi trimite-i un cadou frumos și o felicitare cu scuze. (from *Glamour*, mai 2007)

ESSAY WRITING

Exercise 1. Write down an expository essay of the type comparison/contrast in which to draw a parallel between British and Romanian greeting habits.

Exercise 2. Write down an illustrative essay based on the proverb “*A friend in need is a friend indeed*”.

READING EXERCISES

Exercise 1. Read the following text and look up the unknown words in a dictionary.

Exercise 2. Read the text again in order to decide whether the statements below are true or false.

1. Self-possessed people find it difficult to say good-bye when making a call or spending the evening at somebody else's place.
2. Melpomenus Jones, a twenty-three year old curate, was a modest and religious man who couldn't get away from people.
3. On the first day of his summer vacation, he paid a visit to some friends of his, planning to stay till half past eight in the evening.
4. After dinner mamma showed him photographs, among which photos of mamma's brother and his little boy, a photo of papa's grandfather's friend in his Bengal uniform, a photo of papa's uncle's partner's dog.
5. Because the favourite child of the family had hidden his hat, Jones had to spend some hours having a chat with papa.
6. When he returned from work in the evening, papa was very happy to find Melpomenus Jones still at his place.
7. Melpomenus Jones spent his entire holiday drinking tea, looking at photographs and talking to papa.
8. On the last day of his vacation, Melpomenus Jones died.

The Awful Fate of Melpomenus Jones

Some people – not you nor I, because we are so awfully self-possessed – but some people, find great difficulty in saying good-bye when making a call or spending the evening. As the moment draws near when the visitor feels that he is fairly entitled to go away he rises and says abruptly, “Well, I think I...” Then the people say, “Oh, must you go now? Surely it's early yet!” and a pitiful struggle ensues.

I think the saddest case of this kind of thing that I ever knew was that of my poor friend Melpomenus Jones, a curate – such a dear young man, and only twenty-three! He simply couldn't get away from people. He was too modest to tell a lie, and too religious to wish to appear rude. Now it happened that he went to call on some friends of his on the very first afternoon of his summer vacation. The next six weeks were entirely his own – absolutely nothing to do. He chatted a while, drank two cups of tea, then braced himself for the effort and said suddenly, “Well, I think I...”

But the lady of the house said, “Oh, no! Mr. Jones, can't you really stay a little longer?”

Jones was always truthful – “Oh yes,” he said, “of course, I – er – can stay.”

“Then please don't go.”

He stayed. He drank eleven cups of tea. Night was falling. He rose again.

“Well, now,” he said shyly, “I think I really...” “You must go?” said the lady politely, “I thought perhaps you could have stayed to dinner...”

“Oh well, so I could, you know,” Jones said, “if ...”

“Then please stay, I'm sure my husband will be delighted.”

“All right,” he said feebly, “I'll stay,” and he sank back into his chair, just full of tea, and miserable.

Papa came home. They had dinner. All through the meal Jones sat planning to leave at eight thirty. All the family wondered whether Mr. Jones was stupid and sulky, or only stupid.

After dinner mamma undertook to “draw him out” and showed him photographs. She showed him all the family museum, several gross of them, – photos of papa's uncle and his wife, and mamma's brother and his little boy, an awfully interesting photo of papa's uncle's friend in his Bengal uniform, an

awfully well-taken photo of papa's grandfather's partner's dog, and an awfully wicked one of papa as the devil for a fancy-dress ball.

At eight-thirty Jones had examined seventy-one photographs. There were about sixty-nine more that he hadn't. Jones rose.

"I must say good night now," he pleaded.

"Say good night!" they said, "why, it's only half past eight! Have you anything to do?"

"Nothing," he admitted, and muttered something about staying six weeks, and then laughed miserably.

Just then it turned out that the favorite child of the family, such a dear little romp, had hidden Mr. Jones' hat; so papa said that he must stay, and invited him to a pipe and a chat. Papa had the pipe and gave Jones the chat, and still he stayed. Every moment he meant to take the plunge, but couldn't. Then papa began to get very tired of Jones, and fidgeted and finally said, with jocular irony, that Jones had better stay all night, they could give him a shake-down. Jones mistook his meaning and thanked him with tears in his eyes, and papa put Jones to bed in the spare room and cursed him heartily.

After breakfast next day, papa went off to his work in the city and left Jones playing with the baby, broken-hearted. His nerve was utterly gone. He was meaning to leave all day, but the thing had got on his mind and he simply couldn't. When papa came home in the evening he was surprised and chagrined to find Jones still there. He thought to jockey him out with a jest, and said he thought he'd have to charge him for his board, he! he! The unhappy young man stared wildly for a moment, then wrung papa's hand, paid him a month's board in advance, and broke down and sobbed like a child.

In the days that followed he was moody and unapproachable. He lived, of course, entirely in the drawing-room, and the lack of air and exercise began to tell sadly on his health. He passed his time in drinking tea and looking at the photographs. He would stand for hours gazing at the photograph of papa's uncle's friend in his Bengal uniform – talking to it, sometimes swearing bitterly at it. His mind was visibly failing.

At length the crash came. They carried him upstairs in a raging delirium of fever. The illness that followed was terrible. He recognized no one, not even papa's uncle's friend in his Bengal uniform. At times he would start up from his bed and shriek: "Well, I think I" and then fall back upon the pillow with a horrible laugh. Then, again, he would leap up and cry, "Another cup of tea and more photographs! More photographs! Har! Har!"

At length, after a month of agony, on the last day of his vacation, he passed away. They say that when the last moment came, he sat up in bed with a beautiful smile of confidence playing upon his face, and said: "Well – the angels are calling me; I'm afraid I really must go now. Good afternoon."

And the rushing of his spirit from its prison-house was rapid as a hunted cat passing over a picket fence. (Stephen Leacock, *The Awful Fate of Melpomenus Jones*)

FURTHER DISCUSSION

Exercise 1. Comment on the means by which the author obtains a comic effect in this short story.

Exercise 2. Summarise the text.

SUPPLEMENTARY READING

Saying *Hello* and *Goodbye* in 78 world languages

Language	Country	<i>Hello</i>	<i>Good bye!</i>
1. Afrikaans	South Africa	Goeie More	Totsiens
2. Albanian	Albania	Tungjatjeta	Mirë upafshim
3. Arabic	N. Africa, Middle East	Marhaba	Ma as-salaamah
4. Armenian	Armenia	Barevdzes	Maanak parov
5. Azerbaijani	Azerbaijan, Iran	Salaam aleihum	Xudaafiz
6. Basque	Spain	Kaixo	Agur
7. Belarussian	Belarussia	Dobri Dzen	Da pabaczennia
8. Bengali	India	Namoshkar	Nomoskaar
9. Bosnian	Bosnia	Merhaba	Dovidjenja
10. Bulgarian	Bulgaria	Zdravei	Dovizhdane
11. Burmese	Burma (Myanmar)	Min ga la baa	Nauq twe dhe da paw
12. Catalan	Spain	Hola	Adéu
13. Cherokee	N. America	O'siyo	Do-na-da-go-hv-i
14. Chinese (Cantonese)	China	Nei hou ma	Joi gin
15. Chinese (Mandarin)	China	Ni hao	Zài jiàn
16. Croatian	Croatia, Bosnia	Bog	Do videnja
17. Czech	Czech Republic	Ahoj	Zbohem
18. Danish	Denmark, Greenland	Goddag, Hejsa	Farvel
19. Dutch	Netherlands	Hallo, Goeiendag	Tot ziens
20. English	America, Australia, UK	Hello	Goodbye
21. English	Australia	G'day	G^is revido
22. Esperanto	Worldwide	Saluton	Head aega
23. Estonian	Estonia	Tere	Do videnja
24. Farsi	Persia	Salaam	Khoda hafaz
25. Filipino	Philippines	Mabuhay	Näkemiin, Hyvästi
26. Finnish	Finland	Heippa, Moi	Au revoir
27. French	France	Bonjour	Nakhvamdīs
28. German	Germany	Guten tag	Auf Wiedersehen
29. Greek	Greece	Geia sou	Khairēte, Andio sas
30. Hawaiian	Hawaii	Aloha	Aloha, Aloha nō
31. Hebrew	Israel	Shalom, Ma nishma	Shalom, Lehitra'ot
32. Hindi	India	Namaste	Pirmelenge
33. Hmong	Laos, Thailand	Nyob zoo	Moog zoo
34. Hungarian	Hungary	Sziasztok	Viszontlátásra
35. Indonesian	Indonesia	Salam, Apa kabar	Sampai jumpa
36. Irish Gaelic	Ireland	Dia dhuit	Slán go fóill
37. Italian	Italy	Ciao	Arrivederci
38. Japanese	Japan	Konnichiwa, Ohayo	Sayonara
39. Korean	Korea	Ahnyong	Annyong-hi kashipshio
40. Lao	Laos	Sa bai dii	La gohn
41. Latin	Vatican City	Salve	Vale
42. Latvian	Latvia	Sveiki	Sveiki
43. Lisu	Thailand, Burma	Ali nga	Nat sir
44. Lithuanian	Lithuania	Labas	Viso gero, Sudie
45. Luxembourgish	Luxembourg	Moiën	Eddi
46. Macedonian	Macedonia	Zdravo	Dogledanje, Doviduvanje
47. Malagasy	Madagascar	Manao ahoana	Veloma, Mandraipihàona
48. Malay	Malaysia	Apa khabar	Selamat sejahtera, Sampai nanti
49. Malayalam	India	Namaskaram	Pottei
50. Mongolian	Mongolia	Sain bainu	Bayartai, Daraa uulzaya
51. Nepali	Nepal	Namaste	Nameste
52. Nigerian	Nigeria	Bawoni	A go dey see yu now
53. Norwegian	Norway	Hallo	Farvel, Vi snakkes

54. Pidgin English	Papua New Guinea	Gude	Gutbai
55. Polish	Poland	Dzien dobry	Do widzenia, Do zobaczenia
56. Portuguese	Portugal, Brazil	Ola	Até a vista, Até logo
57. Punjabi	Punjab, India	Sat Siri Akal	Sat siri akal
58. Romanian	Romania	Salut	La revedere
59. Russian	Russia	Privet	Do svidanja
60. Samoan	Samoan Islands	Talofa	Tofa
61. Serbian	Serbia	Zdravo	Do videnja
62. Setswana	Botswana	Dumela mma (to female)	Tsamayang sentlê, Salang sentlê
63. Setswana	Botswana	Dumela rra (to male)	
64. Slovak	Slovakia	Ahoj	Do videnia, Zbohom
65. Slovenian	Slovenia	Zdravo, Zivjo	Nasvidenje
66. Spanish	S. and C. America, Spain	Hola	Adiós, Hasta mañana, Hasta la vista
67. Swahili	Africa	Jambo	Kwaheri
68. Swedish	Sweden	Hej	Adjö, Hej då
69. Tagalog	Philippines	Oy	Paalom
70. Tamil	India	Vanakkam, Nalama	Poyitu varen
71. Telugu	India	Namaskaaramulu	Selavu
72. Thai	Thailand	Sawaddee ka (to female)	Sawatdi
		Sawaddee krab (to male)	
73. Turkish	Turkey	Merhaba	Hoscakal
74. Ukrainian	Ukraine	Privit, Dobri den	Do pobachennya
75. Urdu	Pakistan	Asalam alaykum	Khuda hafiz
76. Vietnamese	Vietnam	Chao	Lời chào xin chào biệt
77. Welsh	Wales	Dydd da	Hwyl fawr
78. Xhosa	South Africa	Molo	Sala kakuhle

UNIT 2

FAMILY



Text A

FAMILY

Diana, Sarah and Paul take a taxicab waiting at the taxi rank nearby and drive to Sarah's home.

Paul: Good morning! Are you free?

Taxi driver: Yes. Where to?

Paul: Can you take us to 19 Hendon Way, West End, please?

Taxi driver: Righto! Just get in while I'll put your luggage in the *boot*¹. And one more thing. I'm afraid we'll have to make a detour to avoid getting stuck in a traffic jam when crossing the Thames. And that'll cost you an extra £ 3 to the usual £ 10 *fare*². Are you sure you can afford it?

Paul: No problem at all. Just take us there safe and sound!

Taxi driver: Very well, sir. Here we go. (*He starts the meter.*)

*Meanwhile, Diana and Sarah start talking about their families. Diana is eager*³ *to know more about Sarah's family.*

Sarah: All my family is waiting for you at home; they're all eager to meet you after all I've told them about you.

Diana: You don't say! I'm already beginning to feel a little nervous. All those questions, you know.

Sarah: Rest assured. They may be comparatively old, but they never forget they were our age once. But I'll describe each of them to you briefly, just in case you'll want to use some information to your advantage. Let me start with the eldest members of my family, my grandparents, who are in their late sixties. My grandfather is extremely interested in English *folk*⁴ culture, so you must be prepared to answer a long series of questions about Romanian folk culture.

Diana: I just hope I'll be up to his expectations. I'm not so *keen*⁵ on the subject, you know. I've lived all my life in a town and I only go to the countryside to see my grandparents once in a while.

Sarah: Don't worry, if he starts pestering you with too many questions, there's always my grandmother to cut him short. She can be so *domineering*⁶; she's a *Scorpio*⁷, you know...

Diana: That's reassuring enough. What about the rest of the family?

Sarah: Well, you've already met my elder brother, Paul. He's twenty-two and he's currently a third year student at The City Law School in London. After graduation he wants to practice in International Commercial Law. His fiancée, Anna, is 21 and she is a second year student in Art at The College of Art and Design of the University of the Arts in London. Her dream is to become an interior and spatial design specialist, but this, of course, only after getting an MA in the field. I'm looking

forward to their wedding, in May, next year, especially because Anna asked me to be one of her bridesmaids.

Diana: Will I be meeting her tonight? I mean, is she at your house too, with the others?

Sarah: Yes, my mother invited her. You know, they are really getting along well, in spite of what they say about prospective mothers-and-daughters-in-law and their cold relationships. In fact, everybody likes Anna. She is beautiful, she is smart and *charismatic*⁸, I must confess, and she is like a sister to me.

Diana: I know what you mean. I and my younger sister can talk freely about everything we want. She may be younger than me, but she is very intelligent, too and she is always there for me.

Sarah: In my case, although I care for Paul a lot, I've missed the presence of a girl about my own age in the house. Of course, there is my cousin, Emily, who visits me now and then, but she is so different from me; she is rather *self-centred*⁹ and I can't talk to her about my own problems.

Diana: But don't you have your mother to talk to? At least this is what I do when I have problems, especially emotional ones.

Sarah: I daresay my mother cares a lot for me, but she's also a very busy woman, totally dedicated to her career.

Diana: What does she do?

Sarah: She is an *editor*¹⁰ at 'The Daily Journal' and she works an average of ten hours a day. But we have all supported her, especially my father, who understands her passion for journalism. He himself works in the media. He is a television producer, you know.

Diana: With my family, things are the other way round. My mother works at home for an IT company, while my father is a ship's captain. His job is so unpredictable: there are times, I'm ashamed to say, when he can become a real bore after staying three or four months at home with us, but there are also times when we miss him terribly. Once he was at sea for six months or so and then he was the only subject of discussion in the house.

They reach their destination, Paul pays the fare and the three of them get out of the vehicle. Entering the house, Paul sees them into the living room, where Sarah's family are waiting.

Sarah: Hello, everybody! This is Diana, my friend from Romania.

Diana: Good afternoon! I'm extremely honoured to meet you all.

Mrs. Cooper: How do you do, Diana! I'm so glad to meet you at last. My daughter has told me so many nice things about you. Now why don't you make yourself comfortable and then join us in a few minutes at the dinner table. (*Diana takes about ten minutes to freshen up in the downstairs bathroom then she joins the Coopers.*)

Mrs. Cooper: Diana, you can sit right at the end of the table so that you can talk to Sarah, Paul and Paula. You know, she has been looking forward to meeting you.

Paula: Hi! How was your journey?

Diana: Fine, thank you. And may I ask you a confidential question? Was I the only reason for this real family reunion?

Paul (cutting in): Actually, it is dad's birthday. He is turning forty-three.

Diana: Happy birthday, Mr. Cooper! (*to Paul and Sarah*) I'm so *embarrassed*¹¹! Why didn't you tell me on the way here? I could have bought Mr. Cooper a present!

Paul: Don't you worry; I'm sure he wouldn't expect a present from you.

Mr. Cooper: Sorry to barge in, but I couldn't help overhearing what you were talking about. So let me tell you Diana that your very presence here as my daughter's friend is present enough for me!

Diana: Thank you, Mr. Cooper. You are very kind.

Paula: My uncle is not so keen on receiving presents... having the whole family around him counts more than anything.

Diana: And who are the other guests?

Paula: My uncle's parents are sitting on his right. Then, there are my aunt's parents, sitting on her left. And here, facing us, are my parents.

Diana: Is your father Mr. Cooper's brother? I can see a *striking*¹² resemblance between them.
Paula: You're only half right, I'm afraid. They are in fact stepbrothers on their mother's side.
Diana: And who's that little girl who's been staring at me ever since I came in?
Sarah: She is Doris, my younger sister. She is only 6. And this is Anna, Paul's fiancée.
Anna: Hello, Diana. Glad to meet you!
Diana: Glad to meet you, too. I must say, I'm going to have a wonderful time in London.

VOCABULARY NOTES

¹ **boot** (*BrE*), **trunk** (*AmE*) – portbagaj;

² **fare** – charge, bill (cost, tarif);

³ **eager** – very excited about something that is going to happen, anxious (nerăbdător);

⁴ **folk** – traditional and typical of the people who live in a particular area (popular);

⁵ **to be keen on sb/ sth** – to like someone or something; fond of (a plăcea);

⁶ **domineering** – a person who always tries to control others without caring (autoritar);

⁷ **Scorpio** – the eighth sign of the zodiac represented by a scorpion which some people believe affects the character and life of people born between October 23rd and November 21nd (zodia scorpionului);

⁸ **charismatic** – with strong personal charm and the power to attract others (carismatic);

⁹ **self-centred** – paying very much attention to oneself (egocentric, egoist);

¹⁰ **editor** – someone who prepares a book or a newspaper article for printing by deciding what to include and checking for any mistakes (redactor);

¹¹ **embarrassed** – feeling nervous and uncomfortable in a particular situation (stânjenit);

¹² **striking** – interesting enough to be easily noticed (uimitor).

SPEAKING AND WRITING ACTIVITIES

Exercise 1. Render in Indirect Speech the last 14-16 lines of the dialogue in text A (in oral or/and in written form).

Language Functions

Describing People

<i>Physical features</i>	<i>Personality</i>
What's he/she like?	What type/ sort/ kind of person is he/she?
He /she is ...	He /she comes across as (being) ...
What does he/she look like?	What do you make of him/her?
He /she has got ...	He /she gives the impression of being ...
	What is he/she like?
	It seems (to me) as if he/she is ...
	He /she is ...
	He /she looks/ seems ...

Exercise 2. Imagine you meet an English friend who asks you to describe your family in detail. Use as many as possible of the structures from the table above in order to develop the dialogue between you and the English friend.

Exercise 3. Use your personal experience and/or your imagination to make the physical portrait of the typical male and female Japanese, African and Swedish/Danish/Norwegian person.

Exercise 4. Work in pairs and ask your colleague to describe the members of his/her family.

THE BRITISH CORNER

The Geography of England. England (Latin *Anglia*) is the principal division of the United Kingdom of Great Britain and Northern Ireland. “England” is sometimes wrongly used in reference to the whole United Kingdom, the entire island of Great Britain (or simply Britain), or the British Isles. But the United Kingdom is made up of: England (whose capital is London), Scotland (whose capital is Edinburgh), Wales (whose capital is Cardiff), Northern Ireland (whose capital is Belfast).

One of the fundamental English characteristics is diversity within a small compass. No place in England is more than 75 miles (120 km) from the sea, and even the farthest points in the country are no more than a day’s journey by road or rail from London. The country’s island location has been of critical importance to the development of the English character, which fosters the seemingly contradictory qualities of candour and reserve along with conformity and eccentricity and which values social harmony and, as is true of many island countries, the good manners that ensure orderly relations in a densely populated landscape.

The capital, largest city and chief port of England is London, with a population of 7,172,000 (in 2001). It is also the capital of the United Kingdom and the site of the headquarters of the Commonwealth of Nations.

The population of England is 49,855,700 (in 2003). The overall population density of 382 persons per sq km (990 persons per sq miles) is one of the highest in the world.

After London, Birmingham, population 976,400 (2001), is the second largest city and is the centre of an extensive industrial area that contains major concentrations of the automotive and other industries. Liverpool (439,500) is the second largest port and a major cargo export outlet for Britain; it is also a great commercial and industrial centre. Manchester (392,900) is the chief commercial hub of the cotton and synthetic-fiber textile industries, as well as an important financial and commercial centre and a major port. Among other important cities are Sheffield (513,100), the heavy engineering centre famous for its high-quality steels, cutlery, and tools, and Bristol (380,600), a leading port and commercial centre.

Some facts about England

Population: 49,855,700 people.

Geographic size: 130,422 square kilometers or 50,356 square miles.

Capital: London.

Major cities: London, Liverpool, Birmingham, Manchester, Sheffield, Bristol.

Language: English (official)

Currency: pound sterling (£).

(adapted from free Internet source)

Text B

ENGLISH WEDDING TRADITIONS

Early Wedding Traditions

As early as the sixteenth, up to the nineteenth century, marriages were arranged by parents or *guardians*¹. In most cases, the bride and bridegroom did not know each other until their marriage. The parents often made the marriage arrangements and *betrothals*² while the bride and bridegroom were small children (ages three to seven). The children would continue to live with their own parents and meet from time to time for meals or holiday celebrations. Although contested in the late seventeenth century, these prearranged marriages were *valid*³ if, after the age of seven, the children called each other husband and wife, embraced, kissed each other, gave and received gifts.

Later, young couples ran away and had a ceremony privately performed without *banns*⁴ or *license*⁵. These *elopements*⁶ and private ceremonies represented the beginning of a revolt against their parents' control of *marital*⁷ selection.

The Civil Marriage Act of 1653, passed by the *Puritans*⁸ under Cromwell, required a civil ceremony before a *justice of the peace*⁹. This ceremony took place after a certificate from the *parish*¹⁰ register was presented showing that banns had been published. If either party were under twenty-one, proof of parental *consent*¹¹ was needed. The wedding ceremony was very simple, consisting of a formula that had to be repeated by the bride and the groom. The use of a ring was forbidden.

If one wishes to marry in England or Wales, they must do so in a church which has a register (which is like a special license), and they can do so only in the district (shire) where one of the couple *resides*¹². All Church of England parishes (*Anglican*¹³) are automatically registered, regardless of their size. No blood tests or counselling are required.

Wedding Lore¹⁴

Traditionally, the safest season to marry was between the *harvest*¹⁵ and Christmas, when food was *plentiful*¹⁶. An old English *rhyme*¹⁷ says "Marry in September's shine, your living will be rich and fine."

Folklore has it that *prior*¹⁸ to the wedding, the bride must not allow her married name to be used before the wedding takes place, or it might never happen.

It is customary for the bride to be given a decorative *horseshoe*¹⁹, which she carries on her *wrist*²⁰. These days the horseshoes are rarely real, but instead *lightweight*²¹ versions are *manufactured*²² specifically for weddings. The horseshoe is given for good luck.

In the seventeenth century, *wheat*²³ was cast at the head of the bride when she came from church. Nowadays it is customary to throw colourful paper confetti or *rice*²⁴ at the bride and groom as they leave the church after the ceremony.

In the north of England, one of the oldest inhabitants of the neighbourhood would be standing on the *threshold*²⁵ of the bride's new home. She would *toss*²⁶ a plateful of *shortbread*²⁷ over her head, so that it should fall outside. Guests *scrambled for*²⁸ a piece of this shortbread as it was considered very fortunate to get a piece.

In Gloucestershire, in the early eighteenth century, a large cake was broken over the heads of the couple. In Aberdeenshire, *barley*²⁹ was thrown over the bridal pair as they entered the feasting-place. In Wales, the bride was always carefully lifted over the threshold on her return from the marriage ceremony because it was considered very unlucky for a bride to place her feet on or near the threshold and trouble was in store for the *maiden*³⁰ who preferred walking into the house.

Present Day Wedding Traditions

Brides have "Hen" nights and bridegrooms have "Stag" parties similar to bachelor/bachelorette parties. There are ceremony *rehearsals*³¹, but no rehearsal dinner.

If the couple marries in a church, banns announcing the proposed wedding are read aloud in the church three Sundays before the wedding. It is unlucky for the bride and bridegroom to be present at the calling of the banns.

Weddings are traditionally held at noon; afterward there is a seated *luncheon*³², called a “wedding breakfast” (the most important part of the special day after the wedding ceremony itself).

The Wedding Ceremony

The ceremony (most often in the Anglican Church) usually consists of two or three hymns and, since most guests don't sing, the church *choirs*³³ are usually hired. English fathers don't kiss their daughters at the altar. During the ceremony, the couple will leave the *sanctuary area*³⁴ and with the Priest enter the *vestry*³⁵ to sign the wedding documents. They are considered officially married after this is completed. At the *benediction*³⁶, a square piece of cloth, the “care cloth” is held over the bride and bridegroom.

The Wedding Cake

In medieval England, guests brought small cakes and piled them in the centre of a table, challenging the bride and groom to kiss over them. Wedding cakes are less elaborate in design. The wedding cake is a rich fruitcake topped with marzipan; the top *tier*³⁷ is called a “christening cake” to be saved for the birth of the first child.

Wedding Attire³⁸

The wedding gown is usually not richly *adorned*³⁹, but rather simple and in good taste. Brides are supposed to wear “something old, something new, something borrowed and something blue, and a lucky *sixpence*⁴⁰ in your shoe,” as in the old English rhyme. Horseshoes are traditionally believed to bring good luck to the newly-weds. The horseshoes, rather than being actual metal *plates*⁴¹, are *crocheted*⁴² and a long *ribbon*⁴³ is attached in a *loop*⁴⁴ from end to end. The horseshoe is worn upside down over the arm of the bride during the wedding to bring luck to the marriage.

The bridegroom rarely wears a *tuxedo*⁴⁵ – only at a very large, formal wedding. Business suits are normal. The bridegroom has a best man, who also wears a business suit.

The mother of the bride and the mother of the bridegroom never *confer*⁴⁶ on *outfit*⁴⁷ colours, nor do they take into consideration the bridesmaid colours.

Wedding Gifts

Monetary gifts are very rare. Usually, the couple makes a list of the items they need and pass it around so that the guests should know what to offer them. Guests take their gifts to the reception where they are opened.

(adapted from free Internet source)

VOCABULARY NOTES

¹ **guardian** – someone who is legally responsible for looking after someone else's child, especially after the child's parents have died; (tutore); **guardian angel** – a good spirit who is believed to protect a person or place (înger păzitor);

² **betrothal** – (*old fashioned*) an agreement that two people will be married (logodnă, promisiune în căsătorie);

³ **valid** – a **valid ticket, document, or agreement** is legally or officially acceptable; a **valid reason/ argument/ criticism** etc is a reason/argument etc that is based on what is reasonable or sensible; a **valid password, ID** etc is one that will be accepted by a computer system (valabil, acceptat, justificat);

⁴ **banns** – a public announcement, made in a church, that two people intend to get married (strigări);

⁵ **licence** (*BrE*)/ **license** (*AmE*) – an official document giving you permission to own or do something for a period of time; (autorizație, licență, permis); **driving licence** (*BrE*), **driver's license**;

⁶ **elopement** – leaving your home secretly in order to get married (fugă (în ascuns, cu iubitul sau iubita));

⁷ **marital** – relating to marriage (matrimonial, conjugal); **marital bliss** – (*humorously*) the state of being very happily married; **marital status** – (*used especially on official forms*) whether someone is married;

- ⁸ **Puritanism** – movement arising within the Church of England in the latter part of the 16th century that sought to purify, or reform, that church (puritanism);
- ⁹ **justice of the peace (JP)** – someone who judges less serious cases in small law courts and, in the US, can perform marriage ceremonies (judecător de pace);
- ¹⁰ **parish** – the area that a priest in some Christian churches is responsible for (parohie);
- ¹¹ **consent** – permission to do something; (consimțământ, aprobare); **by common consent** – with most people agreeing; **by mutual consent** – by agreement between the people involved;
- ¹² **to reside** – (*fml*) to live in a particular place (a locui, a domicilia);
- ¹³ **Anglican Church or Church of England** – the Christian church in England, Catholic in faith and order, but incorporating many principles of the Protestant (Lutheran) Reformation and independent of the papacy (Biserica anglicană);
- ¹⁴ **lore** – knowledge or information about a subject, for example nature or magic, that is not written down but is passed from person to person (cunoștințe (tradiționale) orale);
- ¹⁵ **harvest** – the time when crops are gathered from the fields, or the act of gathering them; (recoltă); **good/bumper harvest** – a lot of crops; **poor/bad harvest** – few crops;
- ¹⁶ **plentiful** – more than enough in quantity; (abundent, bogat, îmbelșugat)
- ¹⁷ **rhyme** – a short poem or song, especially for children, using words that rhyme (poezie (rimată); versuri);
- ¹⁸ **prior** – existing or arranged before something else or before the present situation; (anterior) **prior warning/notice; prior to something; prior claim;**
- ¹⁹ **horseshoe** – a U-shaped piece of iron that is fixed onto the bottom of a horse's foot (potcoavă);
- ²⁰ **wrist** – the part of your body where your hand joins your arm (încheietură);
- ²¹ **lightweight** – weighing less than average (ușor);
- ²² **manufacture** – to use machines to make goods or materials, usually in large numbers or amounts (a produce, a fabrica);
- ²³ **wheat** – the grain that bread is made from, or the plant that it grows on; (grâu); **a field of wheat; to separate the wheat from the chaff** (a separa grâul de neghină);
- ²⁴ **rice** – small white or brown grains of a plant which grows in warm wet places (orez);
- ²⁵ **threshold** – the entrance to a room or building, or the area of floor or ground at the entrance; the level at which something starts to happen or have an effect (prag); **a high/low pain/boredom etc threshold; to be on the threshold of something**;
- ²⁶ **toss** – to throw something, especially something light, with a quick gentle movement of your hand; (a arunca); **to toss a coin** (*esp BrE*) – to throw a coin in the air, so that a decision will be made according to the side that faces upwards when it comes down (a da cu banul);
- ²⁷ **shortbread** – a hard, sweet biscuit made with a lot of butter (biscuit);
- ²⁸ **scramble for smth.** – to struggle or compete with other people to get or reach something (a se înghesui pentru ceva);
- ²⁹ **barley** – a plant that produces a grain used for making food or alcohol (orz);
- ³⁰ **maiden** – (*lit.*) a young girl, or a woman who is not married; **damsel** (fată, fecioară);
- ³¹ **rehearsal** – a time when all the people involved in a big event practise it together before it happens, e.g. **a wedding rehearsal** (repetiție);
- ³² **luncheon** – *fml* lunch (prânz);
- ³³ **choir** – a group of people who sing together (cor);
- ³⁴ **sanctuary area** – the part of a religious building that is considered to be the most holy (altar);
- ³⁵ **vestry** – a small room in a church where a priest puts on his or her vestments and where holy plates, cups etc are kept (sacristie);
- ³⁶ **benediction** – a Christian prayer that asks God to protect and help someone (binecuvântare);
- ³⁷ **tier** – one of several levels or layers that rise up one above the other (nivel, strat);
- ³⁸ **attire** – *fml* clothes (veșminte, straie);
- ³⁹ **adorn** – *fml* to decorate something (a împodobi);
- ⁴⁰ **sixpence** – a small silver-coloured coin worth six old pennies, used in Britain in the past; (șase peni)
- ⁴¹ **plate** – number/license/registration plate (**on a car**) (placă, plăcuță de înmatriculare);
- ⁴² **crochet** – to make clothes etc from wool or cotton, using a special needle with a hook at one end (a croșeta);
- ⁴³ **ribbon** – a narrow piece of attractive cloth that you use, for example, to tie your hair or hold things together (panglică);
- ⁴⁴ **loop** – a shape like a curve or a circle made by a line curving back towards itself, or a piece of wire, string etc that has this shape (laț, nod, ochi, buclă);
- ⁴⁵ **tuxedo** (*esp. AmE*) – a man's jacket that is usually black, worn on formal occasions; a man's suit that includes this type of jacket (smoching);

⁴⁶ **confer** – to discuss something with other people, so that everyone can express their opinions and decide on something (a se consulta, a se sfătui); **to confer a title/degree/honour** etc – to officially give someone a title etc, especially as a reward for something they have achieved (a conferi);

⁴⁷ **outfit** – a set of clothes worn together, especially for a special occasion (echipament, ținută).

COMPREHENSION

Exercise 1. Answer the following questions related to Text B:

1. Explain in your own words what a prearranged marriage is.
2. Describe the civil ceremony stipulated by The Civil Marriage Act of 1653.
3. What are the superstitions associated with marriage?
4. Mention some present day wedding traditions that are presented in the text.
5. What is the “care cloth”?
6. What does the bridegroom wear at the wedding?
7. What kind of gifts are offered to the newly-weds?

VOCABULARY PRACTICE

Exercise 1. Use a suitable monolingual dictionary to write the phonetic transcription of the words listed at Vocabulary Notes.

Exercise 2. Find the synonyms of the following words from the text: *betrothal, cast, harvest, proof, revolt.*

Exercise 3. Using the prefixes *dis-*, *in-/im-*, *un-* form the antonyms of the following words in the text: *coloured, complete, continuous, customary, justice, lucky, official, regard, specific, valid.*

Exercise 4. Give the antonyms of the following words from the text: *before, beginning, consent, continue, forbidden, late, peace, plentiful, simple, special.*

Exercise 5. Give the homonyms of the following words, write their phonetic transcription and then translate them into Romanian: *miner, missed, moan, moat, moose, morn, mot, muscle, naval, nave,nock, none, oar, one, oral, pail, pain, pair, pall, pare, peace, peak, peal, pearl, pedal, peer, phial.*

Exercise 6. Give the derivatives of: *break, care, child, luck, taste.*

Exercise 7. Find and correct the 12 mistakes in the text below:

The wedding party walks to the church together in a procesion (an age-old custom that protected the couple from jelous suitors!) Limousines are rare. They are not very practical on small, winding roads. Transport usualy is by Rolls Royce or vintage car. Traditionally, english brides had only one adult attendant (as a witnes). Today, it is the custom to have many young bridemaids instead of adult atendants. A flower girl lead the way, sprinkling petals along the road. This signifies a hapy route trough life for the bride and bridegroom. Ushers would be found only at large, formal wedings; guests normally would seat themselves.

Exercise 8. Fill in the blanks with words derived from the ones in brackets:

My dear friend,

As you know, the time has come for one of my (favour) moments of the year: my birthday party. I think that I shall throw a (real) big party this year, with all my family and my closest (acquaint). I've been shopping and making (prepare) for it for some months now, and there have been (announce) and (advertise) almost every day about the event to come. Perhaps I went (board) about it, but I (strong) wish my party were a most (success) event. This time, my mother let me take all the (decide) and she didn't get involved. This is how I found out that (origin) party ideas are some of the (hard) things an (organise) has to think of. It is easy to come up with the idea of a party, but what do you do with the guests when they get there? I'm in a great trouble now, you see, and I'm looking forward to your (suggest).

Love,
Mary

Exercise 9. Fill in the blanks with the right words related to marriage. Choose from the words listed in the table below.

bachelor	divorce	fiancé	husband
single	wedding	widow	widower
			wife

1. Her husband died last year. Now she is a
2. They always quarrel. They decided to
3. July 7th 2003 – it will be their ... day. They are getting married.
4. She loves him. She wants to be his
5. I saw Fiona's He is going to marry her.
6. I am a wife and Edgar is my
7. I am living alone. I am 18. I am

Exercise 10. Fill in the blanks with the correct word to build compound expressions related to family relationships.

Example: If my mother gets married again her husband will be my step father.

8. Your ... brother or sister has only one of the same parents as you.
9. Your ... ones are members of your family and the people that you care about.
10. Your ... of kin are your closest relatives.
11. Your ... name is your surname.
12. Your family circle are your close ...
13. The ...-born is older than all the other children of those parents.
14. The ... man at a marriage ceremony is the male friend or relative of the bridegroom.
15. If you are an ... child, you have no sisters or brothers.
16. Blood ... are the relationships that exist by birth rather than through marriage.
17. An ... marriage is one in which the parents chose whom their son or daughter will marry.
18. A ... relative is a person who is related to you but not closely.
19. A ... parent is the parent who caused a person to be born.
20. A ... man is a man who has a wife and children and enjoys spending a lot of time with them.
21. A ... child is a child whose parents are not married to each other. (dated usage)
22. A ... brother is a man who has promised to treat another man as his brother in a ceremony.
23. A woman's ... name is the family name she has before she gets married.
24. A generation ... is a lack of understanding between older and younger people.

25. A fortune ... is someone who tries to marry a person who has a lot of money.
 26. A family ... is a drawing that shows the relationships between the different members of a family.
 27. A black ... of the family has done something bad which brings embarrassment to the family.

Exercise 11. A) Match the following words describing *Character and personality* with their definitions:

Words	Definitions
1. amusing	a) liking to say how good they are at something
2. articulate	b) shy and feel uncomfortable in social situations
3. bashful	c) careful to do any work well
4. bigoted	d) unwilling to listen to anyone else's opinions and unable to change his own
5. blunt	e) narrow-minded and intolerant
6. boastful	f) very funny and make you laugh
7. callous	g) with strong personal charm and the power to attract others
8. charismatic	h) unsympathetical
9. cocky	i) able to express clearly and effectively their thoughts and feelings
10. conceited	j) believing that people's reasons for doing things are bad and selfish
11. considerate	k) with a very high opinion of themselves
12. conscientious	l) very aware of the wishes, needs or feelings of others
13. confident	m) very self-confident, but in an unpleasant way
14. cynical	n) sure of themselves and of their abilities

B) Match the following words describing *Character and personality* with their definitions:

Words	Definitions
1. domineering	a) not able to make decisions quickly and effectively
2. emotional	b) inclined to make a fuss
3. fussy	c) with strong feelings and being easily moved by things
4. impressionable	d) often trying to harm or annoy others, especially in some small way
5. indecisive	e) easily influenced by other people and often too ready to admire them
6. malicious	f) deliberately trying to hurt or harm others
7. obstinate	g) very good at making practical judgements, especially when they are to their own advantage
8. prejudiced	h) always trying to control others without caring
9. rash	i) refusing to change their opinion or behaviour in spite of attempts to persuade them to do something else or to see another point of view
10. shrewd	j) very impulsive and not thinking enough about the consequences of their actions
11. smug	k) guided by prejudices
12. spiteful	l) too pleased with themselves and their qualities, positions etc.
13. thrifty	m) very careful when spending and managing their money or resources
14. versatile	n) able to adapt or be adapted to many different functions or activities
15. witty	o) with quick minds and able to express things in a clever and amusing way

Exercise 12. Fill in the blanks with the adequate preposition:

1. I am keen ... reading detective novels, I always buy one or two such novels every month. 2. She goes weak ... the knees every time she hears the phone ringing. 3. Jane is jealous ... of her brother's success. 4. The nurse was very patient ... me. 5. Is there sufficient food ... everyone? 6. You are right ... the hour of the meeting, it is really 4 o'clock. 7. My mother tells me I should not be so dependent ... others. 8. I am very fond ... cooking fish. 9. Wine is made ... grapes. 10. He thinks everybody is curious ... his private life.

Exercise 13. Fill in the blanks with the missing words in the following table referring to the zodiac signs, then write down the phonetic transcriptions of all of them:

<i>The twelve zodiac signs are:</i>	<i>A person born under one zodiac sign is called:</i>
AQUARIUS	
	Aries
CANCER	
	Capricorn
	Gemini
LEO	
	Libra
PISCES	
	Sagittarius
SCORPIO	
TAURUS	
	Virgo

Exercise 14. Write down some of the presupposed characteristic traits of each of the twelve zodiac born persons.

Exercise 15. Combine the words in column A to the ones in columns B to create new compound words (you may operate changes in the form of words, especially of the ones in the second column). Use a monolingual dictionary to find the meanings of the respective compounds:

A	B	
absent	back	manner
broad	behave	mind
high	centre	room
level	concern	seater
narrow	confident	some
self	crossing	spirit
single	deception	string
soft	denial	tech
strong	face	tide
two	hand	time
weak	head	voltage
well	heart	will
	knee	wish
	man	

Exercise 16. Fill in the blanks with corresponding words from the list below: *can't, carriage, dad, elementary, illusion, institute, this, together.*

LOVE AND MARRIAGE

Love and marriage, love and marriage
 Go ... like a horse and ...
 This I tell you brother
 You can't have one without the other
 Love and marriage, love and marriage
 It's an ... you ... disparage
 Ask the local gentry
 And they will say it's ...
 Try, try, try to separate them
 It's an ...
 Try, try, try, and you will only come
 To ... conclusion
 Love and marriage, love and marriage
 Go together like a horse and carriage
 ... was told by mother
 You can't have one without the other

(sung by Frank Sinatra)

Exercise 17. Fill in the blanks with corresponding words from the list below, then translate the text into Romanian: *along, confidence, cried, expectancy, fail, fate, had spent, half, Hebe, highly, just, look, manner, materializes, to probe, provincial, sang-froid, silky, studio, tailed, underlip, whilst, wouldn't go.*

The sisters were women, Ursula twenty-six, and Gudrun twenty-five. But both had the remote, virgin ... of modern girls, sisters of Artemis rather than of Gudrun was very beautiful, passive, soft-skinned, soft-limbed. She wore a dress of dark-blue ... stuff, with ruches of blue and green linen lace in the neck and sleeves; and she had emerald-green stockings. Her look of ... and diffidence contrasted with Ursula's sensitive The ... people, intimidated by Gudrun's perfect ... and exclusive bareness of ..., said of her: "She is a smart woman." She had ... come back from London, where she ... several years, working at an art-school, as a student, and living a ... life.

"I was hoping now for a man to come ...," Gudrun said, suddenly catching her ... between her teeth, and making a strange grimace, half sly smiling, ... anguish. Ursula was afraid.

"So you have come home, expecting him here?" she laughed.

"Oh my dear," ... Gudrun, strident, "I ... out of my way to look for him. But if there did happen to come along a ... attractive individual of sufficient means – well –" she ... off ironically. Then she looked searchingly at Ursula, as if ... her. "Don't you find yourself getting bored?" she asked of her sister. "Don't you find, that things ... to materialise? Nothing ...! Everything withers in the bud."

"What withers in the bud?" asked Ursula.

"Oh, everything – oneself – things in general." There was a pause, ... each sister vaguely considered her

(from D.H. Lawrence, Women in Love)

Exercise 18. Translate into English:

A. Nu știu alții cum sunt, dar eu, când mă gândesc la locul nașterii mele, la casa părintească din Humulești, la stâlpul hornului unde lega mama o șfară cu motocei la capăt, de crăpau mâțele jucându-se cu ei, la prichiciul vetrei cel humuit, de care mă țineam când începusem a merge copăcel, la cuptorul pe care mă ascundeam, când ne jucam noi, băieții, de-a mijoarca, și la alte jocuri și jucării pline de hazul și farmecul copilăresc, parcă-mi saltă și acum inima de bucurie. ... Dragi-mi erau tata și mama, frații și

surorile, și băieții satului, tovarășii mei din copilărie, cu cari, în zile geroase de iarnă, mă desfătam pe ghiață și la săniuș, iar vara, în zile frumoase de sărbători, cântând și chiuind, cutreieram dumbrăvile și luncile umbroase, prundul cu sioalنےle, țarinele cu holdele, câmpul cu florile și mândrele dealuri, de după cari îmi zâmbeau zorile în zburdalnica vârstă a tinereții. (Ion Creangă, *Amintiri din copilărie*)

B. Adolescența este cea mai frumoasă, dar și cea mai dificilă etapă din viața noastră. Este atât vârsta marilor transformări fizice și psihice, cât și vârsta marilor speranțe, a hotărârilor „definitive”. Pentru un adolescent, dezamăgirile pot fi fatale. O atmosferă tensionată acasă, lipsa de înțelegere a părinților în ceea ce privește alegerea unei profesii sau pretențiile lor exagerate îl pot determina să fugă de acasă. Cum poți preveni acest lucru? În primul rând, ascultă-l. Un adolescent își descarcă sufletul cu foarte mare greutate, așa că merită să-l asculți cu atenție atunci când, în sfârșit, e dispus să o facă. În al doilea rând, fii atentă la comportamentul lui. Când simți că e preocupat de ceva, încearcă să-l faci să vorbească. Dar în loc să-l forțezi, ia-l cu binișorul. În al treilea rând, nu-i planifica viața. Îl poți sfătui, îi poți spune ce ai dori tu pentru el, dar dacă vezi că nu e prea încântat nu insista. Părinții de adolescent trebuie să încerce să nu-i creeze senzația că el este motivul pentru care ei se simt nemulțumiți și neîmpliniți, că nu contează ce vrea el sau că viața lui este de fapt a lor. (adapted from *Femeia de azi*, nr. 42, octombrie 2006)

ESSAY WRITING

Exercise 1. Write down a narrative essay in which to describe a Christmas in your family.

Exercise 2. Write down a descriptive essay drawing the portrait of one of your family members.

Exercise 3. Write a descriptive essay about the wedding of your dreams.

READING EXERCISES

Exercise 1. Read the following text and look up the unknown words in a dictionary.

Exercise 2. Read the text again in order to decide whether the statements below are true or false.

1. On Christmas Eve Mrs. Wilson, a young woman, was sitting in her rocking chair, listening to Christmas carols on her radio.
2. Mrs. Wilson lived in a small apartment with her son, but usually spent Christmas alone.
3. A few days ago, Mrs. Wilson had called her son to ask him to join her for Christmas, but he said he could not. Still, he came.
4. After Paul showed up, his mother fed him with turkey.
5. The meal made Paul remember his family.
6. He considered that it felt good to talk about those he had lost two years before.
7. Paul slept on the couch in the living room that night.
8. Paul came to spend Christmas with his mother because he had nothing else to do.

A Blue Christmas

It was Christmas Eve and Mrs. Wilson, an elderly woman, was sitting in her rocking chair, listening to Christmas carols on her radio. This was a family tradition that went on for many, many years. Christmas just wasn't Christmas in the Wilson household without listening to carols on the radio.

"Oh my!" she sighed. "I'm so lonely. I wish my son, Paul were here to share Christmas with me!"

Mrs. Wilson lived alone in a small apartment. This particular Christmas was very rough on her. Normally, Christmas was spent with Paul, his wife Nelly, and their son Johnny. However, this could not happen this Christmas. Paul had lost his wife and son in a car accident earlier that fall. It was a very difficult time for Mrs. Wilson, but especially for Paul. Oh how he had loved his wife and child!

A few days ago, Mrs. Wilson had called her son to ask him to join her for Christmas.

"Ma, I can't," Paul had told her. "I miss them so terribly. I keep expecting them to show up at the doorstep."

"Oh Paul," cried Mrs. Wilson. "I know this is difficult for you, but do you honestly think that you should be alone at a time like this?"

"I don't know," said Paul. "Right now, yeah, I do think that being alone is the answer."

"Well dear," she replied sadly. "If you change your mind, I'll be here."

"Thanks Ma," said Paul. "And, Ma, Merry Christmas."

"Merry Christmas to you too, son," said Mrs. Wilson.

The radio program was just finishing up for the night. Mrs. Wilson, yawning, got up and turned it off.

"The radio program just wasn't the same this year," she sighed as she went into her bedroom. "It's just not the same without Paul, Nelly and Johnny. I sure wish Paul would change his mind."

Later that night, she was awakened by a strange sound coming from her living room. Quickly, she grabbed her house coat and went to see what was going on. There, standing by the Christmas tree, with his arms full of presents, was Paul.

"Oh Paul!" cried Mrs. Wilson. "I'm so glad to see you."

She embraced her son as tightly as she could.

"I just got to thinking that maybe being alone wasn't the right thing," said Paul. "After all, aren't we supposed to spend Christmas with family?"

"Yes, dear, we are," said Mrs. Wilson, happily. "I'm so glad you came."

"You know," said Paul. "I'm glad I did too."

"Can I get you something to eat, Paul?" asked Mrs. Wilson. "I have some apple pie and ice-cream."

"Now that sounds good," said Paul. "Come to think of it, I'm starved."

Mrs. Wilson dished Paul out a heaping dish full of homemade apple pie and a huge serving of vanilla ice-cream.

"You know," said Paul taking a fork-full of pie. "Johnny used to love your apple pie and ice-cream. Remember the first time he had some?"

"Yes, I do," said Mrs. Wilson. "It was his first Christmas. Remember the mess he made. He had the pie and ice-cream everywhere!"

"Nelly sure had one mess to clean up after that one," said Paul sadly. "Boy, I sure do miss them."

A tear formed on the corner of his eye. He wiped it away with the back of his hand.

"It sure is hard on you, isn't it son?" asked Mrs. Wilson, sadly.

"It sure is," said Paul. "But, do you know something? It feels good to talk to someone about them. I've been keeping this all bottled up inside of me and it just isn't doing me any good."

"I'm here for you, son," said Mrs. Wilson. "Anytime you feel like talking, I'm here."

"Thanks, Mom," said Paul.

Paul slept on the couch in the living room that night. When he woke up, he could smell his favourite Christmas breakfast cooking, peameal bacon and eggs.

"That smells delicious," said Paul, sitting down at the table a few minutes later. "Is that a turkey I smell, too?"

"It sure is," smiled Mrs. Wilson. "You can't have Christmas without a turkey."

Paul reached over and turned the radio on.

"We can't have Christmas without Christmas carols, either," said Paul.

"Oh Paul," cried Mrs. Wilson. "Merry Christmas!"

"Merry Christmas to you too, Ma," said Paul.

(Debbie Williamson, *A Blue Christmas*)

FURTHER DISCUSSION

Exercise 1. A. The title of a story is always relevant to one or other of its narrative elements, such as theme, setting, conflict, action(s), main character, climax or denouement. Take, for example, N. Hawthorne's *The Scarlet Letter*, E. A. Poe's *The Murders in the Rue Morgue*, Swift's *Gulliver's Travels* or Dostoyevski's *Crime and Punishment*.

An example in point is also Charles Dickens's *A Christmas Carol in Prose, Being a Ghost Story of Christmas*, which helped redefine the importance of Christmas in England during a time of dramatic decline in the traditional Christmas customs of hospitality, charity, and human solidarity.

In his own words on its publication, he "endeavoured in this Ghostly little Book, to raise the Ghost of an Idea, which shall not put my readers out of humour with themselves, with each other, with the season, or with me. May it haunt their houses pleasantly, and no one wish to lay it."

Like Dickens therefore, Debbie Williamson lets known by her title that her artistic aim is no other than Dickens's, although resorting to a totally different story employing different characters in a totally different situation.

- B.**
1. Comment on the religious significance of Christmas, then on the idea that Christmas is also a custom of hospitality, charity, and human solidarity.
 2. Explain how the adjective "blue" in the title used by Debbie Williamson gives the reader a clue about the special circumstances under which the respective Christmas celebration is going to take place.
 3. Explain how the theme of death, tragic as it is, is used both by Dickens and Debbie Williamson to have their totally different characters (Scrooge and Paul) get into the celebrating mood of Christmas.
 4. What moral lesson does Debbie Williamson want to teach by having the widowed Mrs. Wilson and her son Paul celebrating Christmas following the tragic death of Paul's wife and only child?
 5. Mention one or two elements identifying this narrative as a children's story.
 6. Comment on the appropriateness of telling children sad stories in order to teach them serious moral lessons.

UNIT 3 HOUSES



Text A HOUSES

After having met the Coopers, Diana was shown to her room by Sarah. It was a good opportunity for the hostess to give her guest a tour of the house.

Sarah: This is the kitchen, our mother's favourite room; most of the time she is at home, here, in the kitchen, trying some new *recipe*¹. Feel free to use the cooker, the oven or the microwave oven whenever you feel like cooking. Mother will surely need a *companion*² in the kitchen.

Diana: I don't think I'm very good at that. I'll leave the honour to your mother.

Sarah (laughs): She'll be more than happy. I'm not much of a cook, either.

Diana: What a big kitchen it is!

Sarah: Yes, indeed. Mum's dream. A house with a spacious kitchen. Let's go to the dining-room now. This, of course, is the entrance hall.

Diana: Which I have already seen...

Sarah: As you see, the kitchen and the dining room are here, on the ground floor. And one of the bathrooms, here (*she points to the respective place*). Of course, there is the basement, but I don't think you would be much interested in seeing it.

Diana: Not really.

Sarah (climbing the stairs): Upstairs³, there are the bedrooms. This one on the left is our parents' bedroom, which is also the most conservative one – a matter of taste. Looking at the “inventory” of their bedroom we feel like taking a *glimpse*⁴ into the world of old English interiors. It is actually a *suite*⁵ of rooms, including a bathroom and dressing room. The room itself is rather large and the two windows give you enough light. A rich carpet covers the floor and the furniture is of dark *oak*⁶; this is how my parents wanted it to be. And they wouldn't give it up, not for the world.

Diana: It looks marvellous, but it is too massive. It doesn't leave much free space.

Sarah: Well, you will see plenty of free space when you get to my room. Here it is. (*She opens the door down front*). I wanted nothing but a bed, a wardrobe and a computer desk (like you, probably, I spend much time at the computer), and this is what I've got. The carpet was my mother's choice. At first I hated it, but I've grown accustomed to its vivid colours.

Diana: I like your room very much. It is very clean and spacious as well; you did a great job when choosing the pieces of furniture. In fact, your room is your own private, intimate space and you really need some particular things to make you feel comfortable.

Sarah: This is Paul's bedroom, and you can clearly see that it is a young man who lives in here. He has collected toy-cars since he was a child and they are exhibited on that shelf over there. These are the only objects in the room you mustn't touch... and I do mean it, you know, he cares about them a great deal. Please ignore the odd *sneakers*⁷ and socks lying all over the floor. Mum just couldn't get round him and have him do the room before your arrival. (*Closing the door rapidly*) Finally, this room opposite to our parents' bedroom is the guestroom, where you are going to stay.

Diana: I love it! It is so bright and large! I'll definitely like it here!

Sarah: You should also see the attic. (*They climb another flight of stairs*⁸). My father wanted it for his collection of old vinyl. He keeps them here and sometimes comes up to listen to them. Here they are.

Diana: It's a most impressive collection! There must be thousands of them.

Sarah: Well, it's all right with me as long as I don't have to listen to all sorts of Viennese waltzes or Polish mazurkas.

Diana (going back downstairs): I must say, you have a wonderful house! So big and tidy and sunny! But who does the cleaning, may I ask?

Sarah: We all do it, including my brother most of the time! And I think you'll be taking part in the "cleaning process" too. (*laughs*)

Diana: I'm looking forward to it. (*she laughs too*)

Sarah (going out): And this is our yard. Mother saved that corner (*pointing to it*) for her favourite pastime, gardening. She always says that gardening takes her mind off all her worries.

Diana: How beautiful are the flowers! And the roses smell so nice! What about that swing?

Sarah: Well, it was my and my brother's favourite plaything when we were children. We would ride on it for hours on end. But I wouldn't recommend you to try it now. It may "disintegrate"; its function here is merely decorative.

Diana: Alright, then, I won't, even if the temptation is almost irresistible.

Sarah: Well, that is it. I hope you really like our place and you'll enjoy your visit to the full.

Diana: I've already fallen in love with it. Thank you a lot for inviting me to live here during my stay in London.

Sarah: You're welcome. It's a real pleasure to have you here. I think we'll be having a lot of fun together.

Diana: I bet we will.

VOCABULARY NOTES

¹ **recipe** – a set of instructions for cooking a particular type of food; (rețetă)

² **companion** – someone you spend a lot of time with, especially a friend; (tovarăș, însoțitor, interlocutor)

³ **upstairs** – towards or on an upper floor in a building; (sus (pe scări), la etaj, partea de sus a casei; etajul/catul de sus)

⁴ **glimpse** – quick look at someone or something that does not allow you to see them clearly; a short experience of something that helps you begin to understand it; (privire fugară, ochire)

⁵ **suite** – a set of rooms; (suită de camere)

⁶ **oak** – a large tree that is common in northern countries, or the hard wood of this tree; (stejar)

⁷ **sneakers** – type of light soft shoe with a rubber sole (= bottom), used for sports; (bascheți, pantofi de tenis)

⁸ **flight of stairs** – a set of stairs between one floor and the next; (șir, rând de trepte)

SPEAKING AND WRITING ACTIVITIES

Exercise 1. Render in Indirect Speech the last 14-16 lines of the dialogue in text A (in oral or/and in written form).

Language Functions

Expressing Preferences

Formal	I tend to favour X/ DOING ... as opposed to X/ DOING...
	I tend to prefer X/ DOING ... to X/ DOING ...
	I tend to be (rather) interested in X/ DOING ... than X/ DOING ...
	I'm (rather) more interested in X/ DOING ... than X/ DOING ...
Informal	I much prefer X/ DOING ... to X/ DOING ...
	X/ DOING ... appeals to me (far) more than X/ DOING ...

Exercise 2. Use the language functions presented in the box above to debate on whether the best place to live in is a rented place/ your own place.

Exercise 3. Talk about your favourite room. Mention at least 5 adjectives to describe it.

Exercise 4. In pairs, talk about the advantages and disadvantages of living in a flat. Mention at least 4 advantages and 4 disadvantages.

Exercise 5. In pairs, act a dialogue between somebody who wants to buy a house/ flat and its owner.

THE BRITISH CORNER

The Geography of Scotland. Scotland is one of the four national units that make up the United Kingdom of Great Britain and Northern Ireland. It comprises the northern third of the island of Great Britain, being north of England. The land area of Scotland is 78 772 km² (30,414 square miles), roughly 30% of the area of the United Kingdom (UK). The mainland of Scotland has 9 911 km (6158 miles) of coastline. Its geography is highly varied, from the rural lowlands, to the barren highlands, and from large cities to uninhabited islands.

The Scottish mainland is bordered on three sides by seas. To the north and west is the Atlantic Ocean; to the east is the North Sea. Rugged uplands separate Scotland from England to the south. The territory of Scotland includes 186 nearby islands, a majority of which are contained in three groups. These are the Hebrides, also known as the Western Isles, located off the western coast; the Orkney Islands, located off the northeastern coast; and the Shetland Islands, located northeast of the Orkney Islands. The largest of the other islands is the Island of Arran. The total land area of Scotland, including the islands, is 78,790 sq km (30,420 sq mi).

An independent nation for much of its history, Scotland was joined to England by a series of dynastic and political unions in the 17th and 18th centuries. Scotland retains a separate national identity, however, supported by separate legal and educational systems, a national church, a parliament with wide-ranging powers, and other national symbols and institutions.

With a population of only 453,760 people, Edinburgh is the capital of Scotland, and Glasgow, with a population of 629,501, is its largest city.

Some facts about Scotland

Population: 5,116,900 people (in 2006).

Geographic size: 78 772 square kilometers (land); 78,790 sq kilometers (including the islands).

Capital: Edinburgh.

Major cities: Glasgow.

Currency: pound sterling (£).

(adapted from free Internet source)

Text B

THE OLD HOUSE

It was an old house at *Albany*¹, a large, square, double house, with a *notice*² of sale in the windows of one of the lower apartments. There were two entrances, one of which had long been out of use but had never been removed. They were exactly alike – large white doors, with an *arched*³ *frame*⁴ and wide sidelights, *perched upon*⁵ little “*stoops*”⁶ of red stone, which *descended*⁷ sidewise to the brick *pavement*⁸ of the street. The two houses together formed a single dwelling, the *party wall*⁹ having been removed and the rooms placed in communication. These rooms, above-stairs, were extremely numerous, and were painted all over exactly alike, in a yellowish white which had grown *sallow*¹⁰ with time. On the third floor there was a sort of arched passage, connecting the two sides of the house, which Isabel and her sisters used in their childhood to call the tunnel and which, though it was short and well lighted, always seemed to the girl to be strange and lonely, especially on winter afternoons. She had been in the house, at different periods, as a child; in those days her grandmother lived there. Then there had been an absence of ten years, followed by a return to Albany before her father’s death. Her grandmother, old Mrs. Archer, had exercised, chiefly within the limits of the family, a large hospitality in the early period, and the little girls often spent weeks under her roof – weeks of which Isabel had the happiest memory. The manner of life was different from that of her own home – larger, more *plentiful*¹¹, practically more festal; the discipline of the nursery was delightfully vague and the opportunity of listening to the conversation of one’s elders (which with Isabel was a highly-valued pleasure) almost unbounded. There was a constant coming and going; her grandmother’s sons and daughters and their children appeared to be in the enjoyment of standing invitations to arrive and remain, so that the house offered to a certain extent the appearance of a *bustling*¹² provincial inn kept by a gentle old *landlady*¹³ who *sighed*¹⁴ a great deal and never presented a bill. Isabel of course knew nothing about bills; but even as a child she thought her grandmother’s home romantic. There was a covered *piazza*¹⁵ behind it, furnished with a swing which was a source of *tremulous*¹⁶ interest; and beyond this was a long garden, sloping down to the stable and containing peach-trees of barely credible familiarity. Isabel had stayed with her grandmother at various seasons, but somehow all her visits had a flavour of peaches. On the other side, across the street, was an old house that was called the Dutch House – a peculiar structure dating from the earliest colonial time, composed of bricks that had been painted yellow, crowned with a *gable*¹⁷ that was pointed out to strangers, defended by a *rickety*¹⁸ wooden *paling*¹⁹ and standing sidewise to the street. It was occupied by a primary school for children of both sexes, kept or rather let go, by a demonstrative lady of whom Isabel’s chief *recollection*²⁰ was that her hair was fastened with strange combs at the temples and that she was the widow of some one of consequence. The little girl had been offered the opportunity of laying a foundation of knowledge in this establishment; but having spent a single day in it, she had protested against its laws and had been allowed to stay at home, where, in the September days, when the windows of the Dutch House were open, she used to hear the *hum*²¹ of childish voices repeating the multiplication table – an incident in which the *elation*²² of liberty and the pain of exclusion were indistinguishably mingled. The foundation of her knowledge was really laid in the idleness of her grandmother’s house, where, as most of the other inmates were not reading people, she had uncontrolled use of a library full of books with *frontispieces*²³, which she used to climb upon a chair to take down. When she had found one to her taste – she was guided in the selection chiefly by the frontispiece – she carried it into a mysterious apartment which lay beyond the library and which was called, traditionally, no one knew why, the office. Whose office it had been and at what period it had flourished, she never learned; it was enough for her that it contained an echo and a pleasant *musty*²⁴ smell and that it was a chamber of disgrace for old pieces of furniture whose *infirmities*²⁵ were not always apparent (so that the disgrace seemed unmerited and rendered them victims of injustice) and with which, in the manner of children, she had established relations almost human, certainly dramatic. There was an old *haircloth*²⁶ sofa in especial, to which she *had confided*²⁷ a hundred childish sorrows. The place owed much of its mysterious melancholy to the fact that it was properly entered from the second door

of the house, the door that had been condemned, and that it was secured by *bolts*²⁸ which a particularly *slender*²⁹ little girl found it impossible to slide. She knew that this silent, motionless *portal*³⁰ opened into the street; if the *sidelights*³¹ had not been filled with green paper she might have looked out upon the little brown stoop and the *well-worn*³² brick pavement. But she had no wish to look out, for this would have interfered with her theory that there was a strange, unseen place on the other side – a place which became to the child's imagination, according to its different moods, a region of delight or of terror.

(Henry James, *The Portrait of a Lady*, Chapter III)

VOCABULARY NOTES

¹ **Albany** – the capital city of New York State in the US

² **notice** – a written or printed statement that gives information or a warning to people; (înștiințare, aviz, avertisment)

³ **arched** – having a curved shape; (arcuit, boltit)

⁴ **frame** – the structure or main supporting parts of a piece of furniture, vehicle, or other object; (structură, alcătuire, corp)

⁵ **to be perched on/above etc something** – to be in a position on top of something or on the edge of something; **to perch (yourself) on something** – to sit on top of something or on the edge of something; (a se așeza sus, a se cocoța)

⁶ **stoop** (*AmE*) – a raised area at the door of a house, usually big enough to sit on; (verandă, pridvor)

⁷ **descend** *fml* – to move from a higher level to a lower one; **be descended from somebody** – to be related to a person or group who lived a long time ago; **descend to something** (*phrasal verb*) – to behave or speak in an unpleasant way, which is not the way you usually behave; (a se coborî, a se da jos)

⁸ **pavement** (*BrE*) – a hard level surface or path at the side of a road for people to walk on; Syn. **sidewalk** (*AmE*); **pound/hit the pavement** – to work very hard to get something, especially a job, by going to a lot of different places; (pavaj, caldarâm, trotuar)

⁹ **party wall** – a dividing wall between two houses, apartments etc.; (zid/perete comun)

¹⁰ **sallow** – looking slightly yellow and unhealthy; **sallow face/skin/complexion**; (galben, pământiu, palid, bolnăvicios)

¹¹ **plentiful** – more than enough in quantity; (bogat, îmbelșugat, abundant, luxuriant, copios)

¹² **bustling** – a bustling place is very busy; **bustling with somebody/something** (agitat, în freamăt)

¹³ **landlady** – a woman who rents a room, building, or piece of land to someone (proprietară (a unei case pe care o dă cu chirie), gazdă, stăpână); **landlord** – a man who rents a room, building, or piece of land to someone (moșier, proprietar (de pământ, sau al unei case pe care o dă cu chirie), gazdă)

¹⁴ **sigh** – to breathe in and out making a long sound, especially because you are bored, disappointed, tired etc; **to sigh for something** – to be sad because you are thinking about a pleasant time in the past; (a suspina, a ofta)

¹⁵ **piazza** – a large square open area between the houses in a town or city, where people often meet or sit together; (piață (comercială) (în Italia), verandă (amer.))

¹⁶ **tremulous** – shaking slightly, especially because you are nervous; (tremurător, tremurând)

¹⁷ **gable** – the upper end of a house wall where it joins with a sloping roof and makes a shape like a triangle; (fronton)

¹⁸ **rickety** – a rickety structure or piece of furniture is in very bad condition, and likely to break easily; (șubred, precar)

¹⁹ **paling** – a wooden or metal post that is pointed at the top, or a fence made of these posts; (gard de pari, palisadă)

²⁰ **recollection** – something from the past that you remember; **to have no recollection (of something)** (–not remembering); **to (the best of) my recollection** (– used when you are unsure if you remember correctly); (amintire, aducere aminte)

²¹ **hum** – a low continuous sound; **hum of excitement/approval etc** – the sound of people talking because they are excited etc; (zumzăit, bâzâit)

²² **elation** – a feeling of great happiness and excitement; (exaltare; jubilar)

²³ **frontispiece** – a picture or photograph at the beginning of a book, usually opposite the page with the title on it; (frontispiciu, prefață, cuvânt înainte; introducere)

²⁴ **musty** – a room, house, or object that has an unpleasant smell, because it is old and has not had any fresh air for a long time; (învechit, prăfuit, mucegăit)

²⁵ **infirmity** *fml* – bad health or a particular illness; (neputință, slăbiciune, debilitate, șubrezenie)

²⁶ **haircloth** – a type of rough material made from animal hair; (stofă/ material de păr (de cal, cămilă etc.))

²⁷ **confide** – to tell someone you trust about personal things that you do not want other people to know; **to confide something to somebody**; **to confide in somebody** – to tell someone about something very private or secret, especially a personal problem, because you feel you can trust them; (a avea încredere în, a se încrede în)

²⁸ **bolt** — a metal bar that you slide across a door or window to fasten it; (zăvor)

²⁹ **slender** — thin in an attractive or graceful way; (zvelt, subțire, subțirel, suplu)

³⁰ **portal** *lit.* — a tall and impressive gate or entrance to a building; (portal, intrare principală; poartă, boltă deasupra intrării)

³¹ **sidelight** — one of the two small lights that are to be found next to the main entrance; (lumină laterală)

³² **well-worn** — worn or used for a long time; (uzat)

COMPREHENSION

Exercise 1. Answer the following questions related to Text B:

1. How many floors did the “old house at Albany” have?
2. What was “the tunnel”?
3. Who lived in the house?
4. Characterize old Mrs. Archer.
5. Describe the life style in the house when Isabel’s grandmother lived there.
6. What was the most characteristic flavour of Isabel’s visits to the house? Why?
7. Why do you think the Dutch house had a name of its own?
8. Who kept the primary school? Characterize the respective lady.
9. What was Isabel’s experience with primary school?
10. What was the atmosphere in the school?
11. How was Isabel educated?
12. Describe the office in your own words. Why was Isabel fascinated with it?
13. Comment on the elements Isabel had in mind when considering her grandmother’s house “romantic”.
14. Comment on some of the benefits young Isabel enjoyed in her grandmother’s house and then discuss pro and against the idea of children being partly or totally educated by their grandparents.

Exercise 2. Write a 30-line composition about the house of your dreams.

Exercise 3. Give a short description of the house you would like to rent also using the following words: *attic, bookcase, gate, ballstand, parquet, porch, rent (to), tile.*

VOCABULARY PRACTICE

Exercise 1. Use a suitable monolingual dictionary to write the phonetic transcription of the words listed at *Vocabulary Notes*, as well as the phrases containing them.

Exercise 2. Find synonyms for the following words: *alike, confide, dwelling, elation, floor, gentle, large, limit, slender, strange, wide, wish.*

Exercise 3. Using the prefixes *dis-*, *in-/im-*, *un-*, *de-* form the antonyms of the following words in the text: *appearance, bounded, compose, connect, constant, credible, familiar, place, pleasant.*

Exercise 4. Give the antonyms of the following words in the text: *arrival, descend, early, entrance, happy, liberty, lower, old, open, sell.*

Exercise 5. Give the homonyms of the following words, write their phonetic transcription and then translate them into Romanian: *bell, berry, berth, better, bite, blew, boar, board, bole, born, bough, boy, brake, breach, bread, bridal, buccal, bur, but, call, cannon, canter, cash, cask, cast, caster, caulk.*

Exercise 6. Give the derivatives of: *air, build, comfort, garden, space.*

Exercise 7. Find and correct the 10 mistakes in the text below:

The walls of this uper and of the hall, as far as the dais extended, were covered with hangings or courtains, and upon the floor there was a carpet, both of which was adorned with some atempts at tapestry, or embroidery, executed with brilliant colouring. Over the lower range of table, the roof, as we have noticed, had no covering; the rouh walls were left bear, and the rude floor was uncarpeted; the board was uncovered by a clothe, and rude massive benches supplied the plase of chairs.

In the centre of the upper table, were placed two chairs more elevated then the rest, for the master and mistress of the family, who presided over the scene of hospitality, and from doing so derived their Saxon title of honour, which signifies "the Dividers of Bread."

Exercise 8. Fill in the blanks with words derived from the ones in brackets:

"The (establish) had been a good deal bruised and defaced in Cromwell's wars, and then, under the (to restore), repaired and much (large); and how, (final), after having been (model) and (figure) in the eighteenth century, it had passed into the (care) keeping of a shrewd American (bank), who had bought it originally because (owing to circumstances too complicated to set forth) it was offered at a great bargain: bought it with much (grumble) at its (ugly), its (antique), its (commodity), and who now, at the end of twenty years, had become (conscience) of a real (aesthetics) passion for it, so that he knew all its points and would tell you just where to stand to see them in (combine) and just the hour when the shadows of its various protuberances which fell so softly upon the warm, weary brickwork – were of the right measure."

Exercise 9. Match the following words with the definitions:

Word	Definition
11. balcony	a. a small lookout tower or summerhouse with a view, usually in a garden or park, but sometimes on the porch or roof of a house.
12. foyer	b. a very small, slender tower. In modern homes, usually only ornamental.
13. gazebo	c. a supported platform projecting from a wall, enclosed by a balustrade.
14. skylight	d. the wood, brick, stone or marble frame surrounding a fireplace, sometimes including a mirror above.
15. turret	e. the underpart of a sloping roof overhanging a wall.
16. eaves	f. window or door screens featuring horizontal slats that may be articulated, allowing control over air and light transmission.
17. French door	g. the entrance hall of a home.
18. mantelpiece	h. the lower horizontal part of a window frame.
19. shutters	i. a tall casement window that reaches to the floor and opens like a door.
20. sill	j. a window set into a roof or ceiling to provide extra lighting.

Exercise 10. Find the Romanian equivalents of the following English phrases and then use them in sentences of your own:

- ◆ *to live up to something*
- ◆ *to live with something*
- ◆ *to live from hand to mouth*
- ◆ *to live like a king*
- ◆ *you live and learn*

Exercise 11. Find the different meanings of the plural forms of the following nouns: *colour, custom, effect, glass, letter, premise*.

Exercise 12. Look up in a dictionary and make a list of the most common expressions in which the following words are used: *floor, knife, kettle, room, scales, wall*.

Exercise 13. Find the odd ones out:

- ◆ *bathtub, shampoo, toothbrush, sink, toilet, stove, hairdryer, soap, stool.*
- ◆ *bed, blanket, toothpaste, drawer, bedspread, shower curtain picture, pillow, bangers.*
- ◆ *refrigerator, dishwasher, cupboard, microwave, comb, oven, wardrobe, frying pan.*
- ◆ *fireplace, bed, sofa, coffee table, laddle, rocking chair, bookshelves.*

Exercise 14. Fill in the blanks with the adequate prepositions:

1. She was quite certain... it. 2. His sister is very busy her homework, she can't help me. 3. I have always expected to be very successful ... my line of business. 4. I always travel ... car. 5. My father is very proud ... me. 6. Please be careful ... that bottle ... wine; it is very expensive. 7. Little children are usually very scared... snakes. 8. I have always wanted to be independent ... my family. 9. The scientists were very excited... the results of the experiment. 10. Is this water safe...drinking?

Exercise 15. Fill in the blanks with corresponding words from the list below: *another, bit, blushed, few, filled, her, lass, lightly, shyness, then, thoughts*.

A young Scottish lad and ... were sitting on a low stone wall, holding hands, gazing out over the loch. For several minutes they sat silently. Then finally the girl looked at the boy and said, "A penny for your ..., Angus." "Well, uh, I was thinking perhaps it's about time for a kiss." The girl blushed, then leaned over and kissed him ... on the cheek. Then he blushed. The two turned once again to gaze out over the loch. Minutes passed and the girl spoke again. "... penny for your thoughts, Angus." "Well, uh, I was thinking perhaps it's about time for a cuddle." The girl blushed, then leaned over and cuddled him for a ... seconds. Then he blushed. Then the two turned once again to gaze out over the loch. After a while, she again said, "Another penny for your thoughts, Angus." "Well, uh, I was thinking perhaps it's about time you let me put my hand on your leg." The girl ..., then took his hand and put it on ... knee. Then he blushed. Then the two turned once again to gaze out over the loch before the girl spoke again. "Another penny for your thoughts, Angus." The young man glanced down with a furled brow. "Well," he said, "my thoughts are a little ... more serious this time." "Really?" said the lass in a whisper, ... with anticipation. "Aye," said the lad, nodding. The girl looked away in ..., began to blush, and bit her lip in anticipation of the ultimate request. ... he said, "Don't you think it's about time you paid me the first three pennies?"

Exercise 16. Fill in the blanks with corresponding words from the list below, then translate the text into Romanian: *agreement, before, carriage, delay, design, Elizabeth's, exceeded, going, however, it, might be sent, much, needlessly, positively, professions, remaining, request, till, who, word*.

In consequence of an ... between the sisters, Elizabeth wrote the next morning to her mother, to beg that the carriage ... for them in the course of the day. But Mrs. Bennet, ... had calculated on her daughters ... at Netherfield till the following Tuesday, which would exactly finish Jane's week, could not bring herself to receive them with pleasure Her answer, therefore, was not propitious, at least not to ... wishes, for she was impatient to get home. Mrs. Bennet sent them ... that they could not possibly have the carriage before Tuesday; and in her postscript ... was added that, if Mr. Bingley and his sister pressed them to stay longer, she could spare them very well. – Against staying longer, ..., Elizabeth was ... resolved – nor did she ... expect it would be asked; and fearful, on the contrary, as being considered as intruding themselves ... long, she urged Jane to borrow Mr. Bingley's ...

immediately, and at length it was settled that their original ... of leaving Netherfield that morning should be mentioned, and the ... made.

The communication excited many ... of concern; and enough was said of wishing them to stay at least ... the following day, to work on Jane; and till the morrow their ... was deferred. Miss Bingley was then sorry that she had proposed the ..., for her jealousy and dislike of one sister much ... her affection for the other. (from Jane Austen, *Pride and Prejudice*)

Exercise 17. Translate into English:

A. Casa avea un singur cat, așezat pe un scund parter-soclu, ale cărui geamuri pătrate erau acoperite cu hârtie translucidă, imitând un vitraliu de catedrală. Partea de sus privea spre stradă cu patru ferestre de o înălțime absurdă, formând în vârful lor câte o rozetă gotică, deși deasupra lor zidăria scotea tot atâtea mici frontoane clasice, sprijinite pe câte două console. La fațadă acoperișul cădea cu o streășină lată, rezemându-se pe console despărțite de casetoane, totul în cel mai antic stil, dar console, frontoane și casetoane vopsite cu un ulei cafeniu. Zidăria era crăpată și scorjită în foarte multe locuri, și din crăpăturile dintre fațada casei și trotuar ieșeau îndrăzneț buruienile. Un grilaj înalt și greoi de fier, ruginit și căzut puțin pe spate, dovedea, pe dreapta, existența unei curți, în care se zărea prin întuneric atât frunziș și atâtea trunchiuri, încât întinderea ei, deocamdată, nu se putea calcula, impresia trecătorului fiind totuși de pădure fără fund. Grilajul avusese o poartă mare cu două aripi, legată acum cu un lanț. Doar o porțiță mai mică era deschisă, și pe aceea, luându-și sacul în mână, intră tânărul după oarecare chibzuială.

(G. Călinescu, *Enigma Otiliei*)

B. O casă cu doi copii: o fată și un băiat; ea are treisprezece ani, el un an și patru luni. Fiecare are camera lui, adaptată nevoilor specifice vârstei. Diana are un pat mare, dublu, bibliotecă. Mobila este albă. Accesorii (perdelele vaporoză, draperia, cuvertura) sunt violet și roz. În camera aerisită, cu elemente mari, covorașul dungat este accentul vesel binevenit. Camera ei este destinată recreerii: are televizor, jucării, dar nu și birou de lucru. Ca să nu fie distrasă atunci când își face temele. Camera lui Călin era inițial destinată biroului, dar a fost adaptată pentru copilul care a venit pe neașteptate. Călin are pătuțul de bebeluș, un dulap-căsuță, etajere și cufăr pentru jucării. Mobila este cu alb și gălbui, din lemn masiv. Camera lui nu este complet mobilată. Are deocamdată doar mobila necesară unui bebeluș. În timp, ea se va umple și cu alte lucruri, necesare la o altă vârstă. Oricum, mobila aceasta, cu excepția pătuțului, îi va fi potrivită toată copilăria. De aceea, o mobilă de calitate, rezistentă, este o investiție bună. Ziua, Călin se joacă în ȧrcul pe care mama lui l-a plasat aproape de ea: în living, lângă bucătărie. Astfel îl poate supraveghea. Dar când se odihnește, doarme în camera lui, la etaj, unde nu ajunge zgomotul de la parter.

(adapted from *Casa și grădina*, aprilie 2007)

ESSAY WRITING

Exercise 1. Write down an expository essay in which to describe your ideal house.

Exercise 2. Write down a narrative essay recounting your latest holiday.

READING EXERCISE

Exercise 1. The paragraphs in the following text have been mixed up. Rearrange them in the original order.

A. It must be said that restoring houses is hard work. It involves conciliating older styling with modern comfort, because no one wants to adopt the lifestyle of the 17th or 18th century! Indeed, older houses have typically been remodelled many times to keep up with the times. Furthermore, construction techniques have changed; recourse to the methods and materials of past years is difficult and costly. Finally, the emotional and financial investments of the owners of old houses is not always fully appreciated by the population as a whole. Municipal authorities often act with little regard for the historical elements of the architectural landscape.

B. The building preservation movement came after the First World War, an event whose massive destruction sensitised public opinion in Europe. The earliest law regarding historical monuments in Canada, adopted in 1922, gave rise to the first publications addressing residential architecture. However, the French Canadian house, regarded with nostalgia, required a response that was based on imitation more than preservation. The model was therefore to be found everywhere, under the impulse of a regionalistic trend that dominated architectural production from the 1930s on.

C. To “restore” does not always mean to revert to a building’s original state. Rather, it can mean improving the value of a building’s most significant features. The individual parts of the respective building must coherently fit into a whole. This can mean taking advantage of older styling features through a contemporary architectural vocabulary that celebrates the past while projecting it into the future.

D. Until the 1950s, the idea of preserving and restoring residential buildings was not common. The house, a functional response to the need for shelter, was not yet considered a historical “monument.” However, in Canada, as in certain other regions of the world, the symbolic value of domestic and peasant life ensured the perpetuation of the silhouettes of houses long before we began to preserve the houses themselves.

E. Then, after the Second World War, modernism drew a line between “new” architecture and architecture of the past, the buildings we now preserve. The status of the “typical house” remained ambiguous until the moment when, on the one hand, legislation started to protect older neighbourhoods and houses from demolition and, on the other hand, the rural house became a collector’s object.

UNIT 4

AT THE RESTAURANT



Text A

AT THE RESTAURANT

The next day it was Diana's turn to take the family to dine out. Since she was not familiar with the restaurants in London, she asked the Coopers to choose a nice place and they suggested their favourite restaurant. Mr. Cooper called and booked a table for five, making a reservation for 8 o'clock that evening. Therefore, at 8 o'clock p. m., the five of them entered the restaurant.

Mrs. Cooper. Well, here we are. What do you think about the place?

Diana. It's very nice. I knew I could rely on your good taste.

(The waiter arrives.)

Waiter. Good evening, sir, madam!

Mr. Cooper. Good evening. We have a reservation for a table for five in the name of Cooper.

Waiter (looking through the register): This way, please. *(He leads them to a table by the window. It is a medium-sized round table, covered with a white tablecloth, and it has a vase with three red roses in the middle.)* Here it is. Make yourselves comfortable. I'll bring you the menu in a moment. *(The guests go over the menu and decide what to order.)* What would you like to start with?

Mr. Cooper. A helping of pâté de foie gras and four of tomato soup, please.

Waiter. What to follow?

Mr. Cooper. Let me see. Roast duck with cabbage (two helpings), roast lamb with vegetables and a pork steak with chips (also two helpings).

Waiter. How would you like your steak?

Mr. Cooper. I'd like it rather rare, please.

Waiter. All right, sir. Would you like some pickles to go with it?

Mr. Cooper. No, we don't really care for pickles. And no salad, either.

Waiter. What will you have to drink?

Mr. Cooper. A bottle of wine and some mineral water, and for the children orange juice.

Waiter. Would you like to look at the wine menu first?

Mr. Cooper. Why don't you bring us what you think will go best. Just make it dry.

Waiter. And what would you like for in the way of dessert?

Mr. Cooper. I think we would go for the fruit tarts.

Waiter. Anything else, sir?

Mr. Cooper. That'll be all. Thank you.

Waiter. Then I'll be back with the first course in a few minutes. *(The waiter walks away.)*

(A while later, the five of them have finished eating their dinner.)

Mrs. Cooper (to Diana): Was everything to your satisfaction?

Diana: Yes, lovely, thank you.

Mr. Cooper (waving for the waiter): The whole meal was delicious, our compliments to the chef. Unfortunately we are rather tired, so could we pay now?

Waiter: Certainly, sir, I'll bring you the bill. (He brings it and hands it to Mr. Cooper.)

Diana: Allow me, please. This dinner is on me.

Mrs. Cooper: Are you sure you can afford it?

Diana: Yes, it is quite reasonable.

Mr. Cooper: Well, that settles it. And thank you for a lovely dinner

(Diana pays, not forgetting to leave a reasonable tip for the waiter.)

Waiter: Thank you, miss. Would you like me to order a taxi?

Mr. Cooper: Yes, that would be great, thank you.

SPEAKING AND WRITING ACTIVITIES

Exercise 1. Render in Indirect Speech the first 14-16 lines of the dialogue in text A (in oral or/and in written form)

Language Functions

Various Expressions Used at Table

- ♦ (Be so kind as to) pass/ hand (over to me) the..., please. – Fiți amabil și da-ți-mi și mie ..., vă rog.
- ♦ (Here's/ I drink) To you!, (I propose/ drink) To your health!, Cheerio !, Cheers!, Chin-chin!, Mud in your eye! (s/l.) – Noroc! Beau în sănătatea dumitale
- ♦ brush off the crumbs – a strânge firimiturile
- ♦ clear the table – a strânge masa
- ♦ dinner is served – masa e servită
- ♦ Do you take milk in your tea? – Serviți lapte la ceai?
- ♦ have some more/ have another helping of – Vă rog să mai luați/ serviți...
- ♦ help oneself to the soup/ fish/wine – a te servi cu supa/ peștele/ vinul
- ♦ Hope you'll enjoy your dinner/ bon appétit! – Poftă bună!
- ♦ How many lumps of sugar do you take in your tea? – Câte bucăți de zahăr serviți la ceai?
- ♦ I could do with/ manage a second/ another helping of... – Aș mai dori o porție de ...
- ♦ I feel like having some tea/ I shouldn't mind a cup of tea – Aș bea un ceai
- ♦ I raise my glass to... – Ridic paharul pentru ...
- ♦ I'd rather have – Aș lua...
- ♦ I've had enough, thank you/ No more (for me), thank you – A fost de ajuns, mulțumesc/ Eu nu mai vreau, mulțumesc
- ♦ Let's get up from table – Să ne sculăm/ridicăm de la masă
- ♦ let's sit at table/ let's sit down to table – să stăm/ să ne așezăm la masă
- ♦ May I help you to...? (Can I give you?) – Pot să vă servesc cu...?
- ♦ May/might I trouble you for the ..., please? – Pot să vă deranjez pentru ..., vă rog?
- ♦ Say, when – Spune când să mă opresc (din servit)
- ♦ serve somebody (with) – a servi pe cineva cu...
- ♦ take out/ off the soup and (to) bring in/ put on the meat – a lua supa și a aduce carnea
- ♦ Thank you, I don't care for/ No ... for me, thank you – Nu, mulțumesc, nu iau/ nu-mi place.
- ♦ to lay/ set the table – a pune/ aranja masa
- ♦ to lay/ set the table for four – a pune/ aranja masa pentru 4 persoane
- ♦ What shall I help you to? – Cu ce să vă servesc ?
- ♦ What will you have to drink? – Ce bei?

- ♦ **Will you take/ have (would you like/ care for/ can you manage) some more (another/ a second helping of)?** – Mai doriți/ luați..?
- ♦ **Would you be so kind as to pass/ hand (over to me) the ..., please?** – Sunteți drăguț să-mi dați și mie ..., vă rog?
- ♦ **Yes, please/ With pleasure/ I don't mind** – Da, vă rog/ Cu plăcere/ Nu-i nici un deranj

Various Expressions Used at the Restaurant

Booking a Table	Placing Your Order	Complaining
<ul style="list-style-type: none"> ♦ I'd like to reserve/ book a table for four at 8pm, please. ♦ I'd like to reserve/ book a table for a party of six at 8pm, please. ♦ I'd like to book a table for two at 8 in the name of Jones, please. ♦ Could we have a table by the window, please? ♦ Could we have a non-smoking table, please? ♦ Could we have a table away from the kitchen/toilet(s), please? ♦ Could we have a booth, please? ♦ Could you make sure it's a quiet table, please? 	<ul style="list-style-type: none"> ♦ I'd like the, please. ♦ For starters I'll have the soup and for the main course I'd like the roast beef. ♦ Could I have chips instead of new potatoes, please? ♦ What is the house special today? ♦ Is there anything you would recommend? ♦ Could I see the wine menu, please? ♦ I'll have a bottle of the South African Cabernet Sauvignon. ♦ I'll have a glass of house red/white, please. ♦ Which wine would you recommend? 	<ul style="list-style-type: none"> ♦ Excuse me, but my meal is cold. ♦ Excuse me, we've been waiting for over half an hour for our drinks. ♦ I'm sorry but I ordered the potato salad not the vegetables. ♦ Excuse me, this steak is overdone, I ordered rare. ♦ I'm afraid this wine tastes corked. ♦ Excuse me, this wine isn't chilled properly.
Arriving at the Restaurant	During/After the Meal	Paying
<ul style="list-style-type: none"> ♦ Good evening, my/the name is Jones. I have a table booked for six. ♦ Do you have the menu in English/German/French ..., please? ♦ Do you have a high chair for young children, please? ♦ Could we have a table over there, please? ♦ I'm sorry but I asked for a table by the window. ♦ Could we have an extra chair, please? 	<ul style="list-style-type: none"> ♦ Could we have some more bread, please? ♦ Do you have a pepper mill? ♦ Could I have some dressing, please? ♦ Could you pass me the salt, please? ♦ That was delicious. My compliments to the chef. 	<ul style="list-style-type: none"> ♦ Could I have the bill, please? ♦ Do you take Visa? ♦ We'd like separate bills, please. ♦ Is service included? ♦ No, please. This is on me. (When you wish to pay for everyone.)

Exercise 2. If you were to choose between eating in and eating out, what would you do? Use the structures presented in the language functions box.

Exercise 3. In pairs, speak about your latest experience with eating out.

Exercise 4. Is cooking one of your hobbies? Discuss it in groups of four.

Exercise 5. Imagine celebrating your mother's birthday at your favourite restaurant and create a dialogue using the structures listed under *Various expressions used at the restaurant*.

THE BRITISH CORNER

The Geography of Northern Ireland. Northern Ireland is an administrative division of the United Kingdom of Great Britain and Northern Ireland and occupies the northeastern portion of the island of Ireland. The remaining portion of the island is part of the Republic of Ireland (Southern Ireland or Ireland). Northern Ireland constitutes about 17 percent of the land area of Ireland and has 31 percent of the island's population.

Northern Ireland is often referred to as the province of Ulster. It is made up of six counties: County Antrim, County Armagh, County Down, County Fermanagh, County Londonderry, and County Tyrone. The centre of its geography is Lough Neagh (151 square miles/ 392 km²), the largest freshwater lake both on the island of Ireland and in the British Isles, and the third largest lake in Western Europe. Northern Ireland has substantial uplands (the Sperrin Mountains with extensive gold deposits, the Mourne Mountains, the Antrim Plateau), hills and extensive fertile lowlands on the banks of River Bann, River Foyle and River Blackwater. The climate is temperate maritime, rather wetter in the west than the east. The weather is rather unpredictable.

The capital of Northern Ireland is Belfast, with a population of 277,391 people (in 2001).

Northern Ireland's population is deeply divided along religious and political lines. The schism between the Protestant majority and the Catholic minority extends deep into Northern Ireland's past and has strongly influenced the region's culture, settlement patterns, and politics.

Northern Ireland's industries include engineering, shipbuilding (which has been in severe decline), automobile manufacturing, textiles, food and beverage processing, and clothing.

The service industry employs about three-fourths of the workforce, and manufacturing employs less than one-fifth of the working force. Agriculture is important, with most farm income derived from livestock.

Some facts about Northern Ireland

Population: 1,685,267 people.

Geographic size: 5,461 square miles (14,144 sq km).

Capital: Belfast.

Major cities: Belfast, Londonderry/ Derry, Newry, Armagh, Lisburn.

Currency: pound sterling (£).

(adapted from free Internet source)

Text B

THE LUNCHEON¹

I caught sight of her at the play, and in answer to her *beckoning*² I went over during the interval and sat down beside her. It was long since I had last seen her, and if someone had not mentioned her name I hardly think I would have recognised her. She addressed me brightly.

"Well, it's many years since we first met. How time does fly! We're none of us getting any younger. Do you remember the first time I saw you? You asked me to luncheon."

Did I remember? It was twenty years ago and I was living in Paris. I had a tiny apartment in the *Latin Quarter*³ *overlooking*⁴ a cemetery, and I was earning barely enough money *to keep body and soul together*⁵. She had read a book of mine and had written to me about it. I answered, thanking her, and presently I received from her another letter saying that she was passing through Paris and would like to have a *chat*⁶ with me; but her time was limited, and the only free moment she had was on the following Thursday; she was spending the morning at the Luxembourg and would I give her a little luncheon at Foyot's afterwards? Foyot's is a restaurant at which the French *senators*⁷ eat, and it was so far *beyond my means*⁸ that I had never even thought of going there. But I *was flattered*⁹, and I was too young to have learned to say no to a woman. (Few men, I may add, learn this until they are too old to make it of any consequence to a woman what they say.) I had eighty francs (gold francs) to last me the rest of the month, and a modest luncheon should not cost more than fifteen. If I cut out coffee for the next two weeks I could manage well enough.

I answered that I would meet my friend – by correspondence – at Foyot's Thursday at half past twelve. She was not so young as I expected and in appearance *imposing*¹⁰ rather than attractive. She was, in fact, a woman of forty (a charming age, but not one that excites a sudden and devastating passion at first sight), and she gave me the impression of having more teeth, white and large and *even*¹¹, than were necessary for any practical purpose. She was *talkative*¹², but since she seemed *inclined to*¹³ talk about me I was prepared to be an *attentive*¹⁴ listener.

I was *startled*¹⁵ when the *bill of fare*¹⁶ was brought, for the prices were a great deal higher than I had anticipated. But she *reassured*¹⁷ me.

"I never eat anything for luncheon," she said.

"Oh, don't say that!" I answered generously.

"I never eat more than one thing. A little fish, perhaps. I wonder if they have any *salmon*¹⁸."

Well, it was early in the year for salmon and it was not on the bill of fare, but I asked the waiter if there was any. Yes, a beautiful salmon had just come in, it was the first they had had. I ordered it for my guest. The waiter asked her if she would have something while it was being cooked.

"No," she answered, "I never eat more than one thing. Unless you have a little caviare. I never mind caviare."

My heart sank a little. I knew I could not afford caviare, but I could not very well tell her that. I told the waiter by all means to bring caviare. For myself I chose the cheapest dish on the menu and that was a *mutton chop*¹⁹.

"I think you are unwise to eat meat," she said. "I don't know how you can expect to work after eating heavy things like chops. I don't believe in *overloading*²⁰ my stomach."

Then came the question of drink.

"I never drink anything for luncheon," she said.

"Neither do I," I answered promptly.

"Except white wine," she proceeded as though I had not spoken. "These French white wines are so light. They're wonderful for the digestion."

"What would you like?" I asked, hospitable still, but not exactly *effusive*²¹. She gave me a bright and *amicable*²² *flash*²³ of her white teeth.

"My doctor won't let me drink anything but champagne."

I fancy I turned a *trifle*²⁴ pale. I ordered half a bottle. I mentioned casually that my doctor had absolutely forbidden me to drink champagne.

"What are you going to drink, then?"

"Water."

She ate the caviare and she ate the salmon. She talked *gaily*²⁵ of art and literature and music. But I wondered what the bill would come to. When my mutton chop arrived she *took* me quite seriously *to task*²⁶.

"I see that you're in the habit of eating a heavy luncheon. I'm sure it's a mistake. Why don't you follow my example and just eat one thing? I'm sure you'd feel ever so much better for it."

"I am only going to eat one thing," I said, as the waiter came again with the bill of fare.

She *waved*²⁷ him aside with an airy gesture.

"No, no, I never eat anything for luncheon. Just a bite, I never want more than that and I eat that more as an excuse for conversation than anything else. I couldn't possibly eat anything more unless they had some of those giant *asparagus*²⁸. I should be sorry to leave Paris without having some of them."

My heart sank. I had seen them in the shops, and I knew that they were horribly expensive. My mouth *had* often *watered*²⁹ at the sight of them.

"Madame wants to know if you have any of those giant asparagus," I asked the waiter. I tried with all my might to will him to say no. A happy smile spread over his broad, priest-like face, and he *assured*³⁰ me that they had some so large, so splendid, so *tender*³¹, that it was a marvel.

"I'm not in the least hungry," my guest *sighed*³², "but if you insist I don't mind having some asparagus." I ordered them.

"Aren't you going to have any?"

"No, I never eat asparagus."

"I know there are people who don't like them. The fact is, you *ruin*³³ your taste by all the meat you eat."

We waited for the asparagus to be cooked. Panic *seized*³⁴ me. It was not a question now how much money I should have left over for the rest of the month, but whether I had enough to pay the bill. It would be embarrassing to find myself ten francs short and be obliged to borrow from my guest. I could not bring myself to do that. I knew exactly how much I had, and if the bill came to more I made up my mind that I would put my hand in my pocket and with a dramatic cry start up and say it had been picked. Of course, it would be *awkward*³⁵ if she had not money enough either to pay the bill. Then the only thing would be to leave my watch and say I would come back and pay later.

The asparagus appeared. They were enormous, *juicy*³⁶, and *appetising*³⁷. I watched the wicked *woman*³⁸ thrust them down her throat in large *mouthfuls*³⁹, and in my polite way I spoke about the condition of the drama in the Balkans. At last she finished.

"Coffee?" I said.

"Yes, just an ice-cream and coffee," she answered.

I was past caring now, so I ordered coffee for myself and an ice-cream and coffee for her.

"You know, there's one thing I thoroughly believe in," she said, as she ate the ice-cream. "One should always get up from a meal feeling one could eat a little more."

"Are you still hungry?" I asked *faintly*⁴⁰.

"Oh, no, I'm not hungry; you see, I don't eat luncheon. I have a cup of coffee in the morning and then dinner, but I never eat more than one thing for luncheon. I was speaking for you."

"Oh, I see!"

Then a terrible thing happened. While we were waiting for the coffee the *head waiter*⁴¹, with an *ingratiating*⁴² smile on his false face, came up to us bearing a large basket full of huge peaches. They had the *blush*⁴³ of an innocent girl; they had the rich tone of an Italian landscape. But surely peaches *were not in season*⁴⁴ then? Lord knew what they cost. I knew too – a little later, for my guest, going on with her conversation, absent-mindedly took one.

“You see, you’ve filled your stomach with a lot of meat” – my one miserable little chop – “and you can’t eat any more. But I’ve just had a *snack*⁴⁵ and I shall enjoy a peach.”

The bill came, and when I paid it I found that I had only enough for a quite *inadequate*⁴⁶ tip. Her eyes rested for an instant on the three francs I left for the waiter, and I knew that she thought me mean. But when I walked out of the restaurant I had the whole month before me and not a penny in my *pocket*⁴⁷.

“Follow my example,” she said as we shook hands, “and never eat more than one thing for luncheon.”

“I’ll do better than that,” I *retorted*⁴⁸. “I’ll eat nothing for dinner tonight.”

“*Humorist*⁴⁹!” she cried gaily, jumping into a cab. “You’re quite a humorist!”

But I have had my revenge at last. I do not believe that I am a *vindictive*⁵⁰ man, but when the immortal gods *take a hand in the matter*⁵¹ it is *pardonable*⁵² to observe the result with *complacency*⁵³. Today she weighs twenty-one *stone*⁵⁴.

(W. Somerset Maugham, *The Luncheon*)

VOCABULARY NOTES

¹ **luncheon** – (*formal*) lunch; (prânz oficial)

² **beckon** – to make a signal to someone with your hand, to show that you want them to come towards you or to follow you; to beckon (to) somebody to do something; (a face semn)

³ **Latin Quarter** – a part of Paris on the left bank of the River Seine, which is traditionally an area where many students, writers, and artists live, but is now a popular place for tourists to visit; (Cartierul latin)

⁴ **overlook** – if a house, room etc overlooks something, it has a view of it, usually from above; (a avea vedere înspre/la)

⁵ **keep body and soul together** – to continue to exist with only just enough food, money etc.; (a o scoate la capăt)

⁶ **chat** – (esp. *BrE*) an informal friendly conversation; (șuetă)

⁷ **senator** – a member of a senate; (senator)

⁸ **beyond one’s means** – too expensive; (costisitor, peste nivelul personal de viață)

⁹ **flattered** – pleased because someone has shown you that they like or admire you; (încântat, flatat)

¹⁰ **imposing** – large, impressive, and appearing important; (impresionant)

¹¹ **even** – flat and level, with no parts that are higher than other parts; (egal, neted)

¹² **talkative** – having the habit of talking a great deal; fond of talking; (vorbăreț, guraliv)

¹³ **be inclined to do something/inclined to something** – to be likely to do something or behave in a particular way; (a tinde să)

¹⁴ **attentive** – listening to or watching someone carefully because you are interested; making sure someone has everything they need; (atent)

¹⁵ **startle** – to make someone suddenly surprised or slightly shocked; (a uimi, a lua prin surprindere)

¹⁶ **bill of fare** – (old-fashioned) a list of the food that is served in a restaurant; Syn. **menu**; (menu)

¹⁷ **reassure** – to make someone feel calmer and less worried or frightened about a problem or situation; (a calma, a liniști)

¹⁸ **salmon** – a large fish of the trout family with silver skin and pink flesh that lives in the sea but swims up rivers to lay its eggs; (somon)

¹⁹ **mutton chop** – a small piece of meat (from a fully grown sheep) with bone in it; (cotlet de miel)

²⁰ **overload** – put too large a load on or in; overburden; (a supraîncărca)

²¹ **effusive** – (of feelings, signs of pleasure, gratitude etc.) pouring out too freely; too demonstrative or emotional; (expansiv, exuberant)

²² **amicable** – friendly, peaceful; (amical, prietenos)

²³ **flash** – a sudden, quick bright light; a sudden display; (fulgerare, străluminare)

²⁴ **trifle** – a thing, event, etc. of little value or importance; (fleac)

²⁵ **gaily** – in a happy and joyous manner; (vesel, jovial)

²⁶ **take somebody to task** – to strongly criticize somebody for something they have done; (a critica)

²⁷ **wave** – to raise your arm and move your hand from side to side in order to make someone notice you; (a face semn)

²⁸ **asparagus** – a long thin green vegetable with a point at one end; (sparanghel)

- ²⁹ **water** — (of the eyes or mouth) to fill with watery liquid, esp. tears or saliva; (a uda, a se umezi)
- ³⁰ **assure** — to tell firmly and with confidence esp. with the aim of removing doubt; (a asigura)
- ³¹ **tender** — delicate; not hard or difficult to bite through; (delicat)
- ³² **sigh** — to let out a deep breath slowly and with a sound (indicating sadness, tiredness, relief, etc.); (a ofta)
- ³³ **ruin** — to destroy or spoil (completely); a condition of destruction and decay; (a distruge, a dărâma)
- ³⁴ **seize** — to take hold of something suddenly and violently; (a apuca, a pune stăpânire pe)
- ³⁵ **awkward** — making you feel embarrassed so that you are not sure what to do or say; (stânjenitor, penibil, dificil)
- ³⁶ **juicy** — having a lot of juice; (zemos)
- ³⁷ **appetising** — arousing or exciting the desire for food; (apetisant)
- ³⁸ **thrust** — to push sth. suddenly or violently; to make a forward stroke with a sword, knife, etc.; (a înfige)
- ³⁹ **mouthful** — as much (food or drink) as fills the mouth; (îmbucătură)
- ⁴⁰ **faintly** — feeling weak; (slab, cu sială)
- ⁴¹ **head waiter** — a man in charge of the waiters in a restaurant, hotel, or dining car; (ospătar șef)
- ⁴² **ingratiating** — making oneself very pleasant to sb. in order to gain favour; (lingușitor, mîeros)
- ⁴³ **blush** — reddening of the face, from shame or confusion; (roșeață, îmbujorare)
- ⁴⁴ **be in season** — vegetables and fruit that are in season are growing now and are available in large amounts; (coapte, în perioada lor)
- ⁴⁵ **snack** — a small, usu. hurriedly eaten meal; (aperitiv, gustare)
- ⁴⁶ **inadequate** — not good enough, big enough, skilled enough etc for a particular purpose; (necorespunzător, nepotrivit, neadecvat)
- ⁴⁷ **pocket** (*BrE*)/**pocketbook** (*AmE*) — the amount of money that you have, or your ability to pay for things; (portofel, buzunar)
- ⁴⁸ **retort** — to make a quick, angry or amusing answer; (a riposta, a replica)
- ⁴⁹ **humorist** — a person who makes jokes in speech or writing; (umorist)
- ⁵⁰ **vindictive** — unforgiving; having or showing a desire for revenge; (vindicativ, răzbunător)
- ⁵¹ **take matters into your own hands** — to deal with a problem yourself because other people have failed to deal with it; (a se ocupa personal de)
- ⁵² **pardonable** — that can be forgiven; (scuzabil)
- ⁵³ **complacency** — a feeling of satisfaction with a situation or with what you have achieved, so that you stop trying to improve or change things (used to show disapproval); (satisfacție, automulțumire, mulțumire de sine, vanitate)
- ⁵⁴ **stone** — the British unit of weight equal to 14 pounds (6.35 kilos); (14 livre)

COMPREHENSION

Exercise 1. Answer the following questions:

1. Under what circumstances was the author's feminine acquaintance invited to luncheon?
2. Could he really have afforded to invite somebody to lunch? Why?
3. Did he like his guest?
4. What did she order?
5. What were his solutions in case he didn't have enough money to pay the bill?
6. How did she react when he told her that he would eat nothing for dinner that night?
7. What impression did she try to give him? What was she really like?
8. What was in your opinion most disturbing about her?
9. What was his revenge when he met her the second time?
10. Comment on the means by which the author realizes comic of situation and of character effects.

Exercise 2. Retell the story from the point of view of the feminine character.

VOCABULARY PRACTICE

Exercise 1. Use a suitable monolingual dictionary to write the phonetic transcription of the words listed at *Vocabulary Notes*.

Exercise 2. Find the synonyms of the following words: *airy, fancy (to), imposing, marvel, might (n.), pick, thoroughly, wicked, will (n.)*.

Exercise 3. Using the prefixes *dis-, in-/im-, un-, de-* form the antonyms of the following words from the text: *appear, appetising, attentive, belief, even, pardonable, polite, seen*.

Exercise 4. Give the antonyms of the following words from the text: *absent-minded, broad, giant, happy, hungry, in season, talkative, vindictive, wicked*.

Exercise 5. Give the homonyms of the following words, write their phonetic transcription and then translate them into Romanian: *key, cedar, cede, ceil, ceiling, cell, cellar, censer, cent, cereal, cession, cheap, check, chews, Chile, choir, choler, choral, chord, chute, cite, clack, clause, click, climb, coal, coarse*.

Exercise 6. Give the derivatives of: *appetite, cook (to), drink (to), eat (to), help (to)*.

Exercise 7. Find and correct the 10 mistakes in the text below:

Have you ever wandered how photographers manege to takeing such wonderful pictures of food? Those sumptous dishes that we frequently see on the pages of various magazines seem almost too well to be true. And they really are. The delicious ice-creams have been painted with glue so that they don't melt and held their glaze and shine. And the steam raising from the apparently hot dishes is nothing else but cigarettes smoke. Now we know the secrets used by food stylists who are able to produce best results than the real thing. So when ever you think that you have'nt managed to cook a good-looking dish, remember them little secrets and enjoy them just because it's real.

Exercise 8. Fill in the blanks with words derived from the ones in brackets:

British cooking has often been criticised for being (adventure), over-simple or simply (pleasant). Now, despite a strong (revive) in many other parts of the country, (London) still have to look very hard to find a real British restaurant. There are plenty of (India), (China), (Spain), (Italy) and (France) restaurants but British cuisine is quite absent. Now there is a new (invade). Thai food has become very popular in the last few years and many restaurant critics say that its quality is good and its prices are also very (reason). But if you want to try real British food, go outside the capital.

Exercise 9. Match the following words with their specific partitives:

1. sugar	a. slice
2. salt	b. pint
3. chocolate	c. rasher/ slice
4. rice	d. loaf/ slice
5. bacon	e. dish
6. bread	f. pinch
7. butter	g. drop
8. beer	h. bar
9. water	i. lump/ sprinkling
10. spaghetti	j. grain

Exercise 10. Fill in the following similes: *as cool as a ...*, *as red as ...*, *as warm as ...*, *as flat as a ...*, *as keen as ...*, *as different as ...*, *as strong as an...*, *as fit as a...* .

Exercise 11. Match the following replies with their colloquial responses:

Cheers!	I could do with one!
Say when!	No, it's my round. I'll buy the drinks.
A cup of tea?	Cheers!
I don't think I can afford this restaurant. It looks quite expensive.	Help yourself!
I'll buy the drinks.	That would be enough, thank you.
Can I have some more meat?	Oh, this is on me.

Exercise 12. Find all the meanings of the words: *dish, course, pudding.*

Exercise 13. Find the English equivalents of: *friptură de vacă, de porc, de oaie, de miel, de găină, de rață, de gâscă, de vițel, friptură în sânge.*

Exercise 14. Group the words below under the following headings: Cereals, Dairy products, Fish, Fruit, Herbs, Meat, Vegetables, Spices.

aubergine, dill, herring, pepper, mustard, pear, rice, vinegar, sausage, veal, bacon, basil, cinnamon, flour, peas, rye, wheat, chicken, maize, onions, yoghurt, nutmeg, beans, cream, grape, ginger, mint, parsley, rabbit, salmon, trout.

(herb – a plant whose leaves or seeds are used to give flavour to food or for their scent or in medicines; plantă aromată, medicinală

spice – any of the various types of substance obtained from plants and used in cooking; mirodenie)

Exercise 15. Find the Romanian equivalents of: *(frying) pan, funnel, grater, ladle, mincer, rolling pin, sieve, whisk.*

Exercise 16. Find the Romanian correspondents of the following expressions and then use them in sentences of your own:

- ◆ to have one's bread buttered on both sides
- ◆ to take the bread out of smb's mouth
- ◆ the icing on the cake
- ◆ piece of cake (*informal*)
- ◆ give sb a dose/ taste of their own medicine
- ◆ to drink like a fish (*informal*)

Exercise 17. Fill in the blanks with the adequate prepositions:

1. I feel guilty ... having spoken rudely to him. 2. He was amazed ... my desire to support him. 3. We are extremely happy ... your success. 4. Are you sure ... the theme of your project? 5. I am very disappointed ... your behaviour. 6. My grandmother told me that carrots are not good ... eyesight. 7. I got bored... his speech, so I left the room. 8. This man is very popular... all the inhabitants of our building. 9. She is expert ... Greek mythology. 10. My son is very careless ... his CDs.

Exercise 18. Fill in the blanks with the adequate words from the list below: *astronomically, beautiful, bottle, camping, his, later, past, silent, sky, tent, to, what.*

Sherlock Holmes and Dr Watson went on a ... trip. After a good meal and a ... of wine they lay down for the night, and went ... sleep. Some hours ..., Holmes awoke and nudged ... faithful friend awake. "Watson, look up at the ... and tell me what you see."

Watson replied, "I see millions and millions of stars."

“... does that tell you?” Holmes questioned.

Watson pondered for a minute. “ ..., it tells me that there are millions of galaxies and potentially billions of planets. Astrologically, I observe that Saturn is in Leo. Horologically, I deduce that the time is approximately a quarter ... three. Theologically, I can see that God is all powerful and that we are small and insignificant. Meteorologically, I suspect that we will have a ... day tomorrow. What does it tell you?”

Holmes was ... for a minute, then spoke. “ Watson, you idiot. Someone has stolen our”

Exercise 19. Fill in the blanks with corresponding words from the list below, then translate the text into Romanian: *broken-winded, to carry, cold, driver, else, funeral, horse-power, mind, mine, ought to, owner, rate, sausage, snort, started off, steed, still, swiftest, too, whole, would get.*

For other breakfast things, George suggested eggs and bacon, which were easy to cook, ... meat, tea, bread and butter, and jam. For lunch, he said, we could have biscuits, cold meat, bread and butter, and jam – but *no cheese*. Cheese like oil, makes ... much of itself. It wants the ... boat to itself. It goes through the hamper, and gives a cheesy flavour to everything ... there. You can't tell whether you are eating apple-pie or German ..., or strawberries and cream. It all seems cheese. There is too much odour about cheese.

I remember a friend of ... buying a couple of cheeses at Liverpool. Splendid cheeses they were, ripe and mellow, and with a two hundred ... scent about them that might have been warranted ... three miles, and knock a man over at two hundred yards. I was in Liverpool at the time, and my friend said that if I didn't mind he ... me to take them back with me to London, as he should not be coming up for a day or two himself, and he did not think the cheeses ... be kept much longer.

“Oh, with pleasure, dear boy,” I replied, “with pleasure.”

I called for the cheeses, and took them away in a cab. It was a ramshackle affair, dragged along by a knock-kneed, ... somnambulist, which his ..., in a moment of enthusiasm, during conversation, referred to as a horse. I put the cheeses on the top, and we ... at a shamle that would have done credit to the ... steam-roller ever built, and all went merry as a ... bell, until we turned the corner. There, the wind carried a whiff from the cheeses full on to our It woke him up, and, with a ... of terror, he dashed off at three miles an hour. The wind ... blew in his direction, and before we reached the end of the street he was laying himself out at the ... of nearly four miles an hour, leaving the cripples and stout old ladies simply nowhere.

It took two porters as well as the ... to hold him in at the station; and I do not think they would have done it, even then, had not one of the men had the presence of ... to put a handkerchief over his nose, and to light a bit of brown paper. (from Jerome K. Jerome, *Three Men in a Boat*)

Exercise 20. Translate into English:

A. Pe fundul de lumină, se desprinde din noapte înfățișarea zburliță a unei căpițe de fân, ce părea că merge singură. Când căpița sosi lângă noi și se rostogoli mai la o parte, Țălică rășări de sub dânsa în picioare, cu pălăria turtită și plin de paie de sus până jos. Ghiță, cu pieptul desfăcut și roș, cu fața dogorită și asudată de căldura focului, răsturnă și el, pe o năframă albă, din ceaunul negru, o mare și fierbinte mămăligă oacheșă. Moșneagul se trase mai deoparte, își spală mâinile și le șterse de poala cămășii, apoi, descoperindu-și capul, se îndreptă cu fața spre răsărit, rămase un minut în picioare și neclintit, în bătaia mișcătoare și roșiatică a focului, șopti ceva din buze, își făcu trei cruci smerite și mari și, luând strachina cu drele și urechiuși și scăfița cu usturoi, veni de se așeză pe iarba lângă năframa cu mămăligă. Flăcăuanii se așezară și ei împrejur, cu pălăriile pe cap, fără să se spele, fără să-și facă cruce...

Și-mi trecu, în o singură clipă, pe dinaintea minții adâncă prefacere și nestatornicie a lucrurilor...

“Progres... regres...” cugetam eu pișcând din mămăligă și căutând loc și pentru două degete ale mele printre cele vreo cincisprezece, spre a muia și eu o urechiușă în mojdeiul prea sărat din fundul scăfiței...

Oricum, dar Ghiță, mai ales, avea ceea ce s-ar putea numi, în unele împrejurări, “pitorescul mâncării”. Cele patru degete țapene ale drepte sale, abătute și mai țăpăn în jos pe podul palmei, se înfingeau cu îndemânarea unei vechi obișnuințe și, ca un hârleț viu, numai atâta surpau din malul mămăligii, cât era de nevoie ca să alcătuiască din dărâmătură, cu tiparul palmei, un gălățuș lung și rotund și destul de gros, pe care, însoțindu-l de câteva drele sau urechiuși muiate în mojdei, îl arunca, făcându-i vânt, în pustiul gurii sale, unde fința lui se mistuia fără de urmă... Cel mult dacă pereții gâtului se întindeau înainte și se fereau în lături din cale-i, spre a-i deschide drum mai larg spre pânțele adânc al lui Ghiță. Și dacă ochii lui Ghiță lăcrimau sub apăsarea, și dacă fața lui Ghiță se înroșea sub truda înghițitului, toate aceste nu puteau fi socotite decât ca dovada unei lupte voinicești dintre Ghiță și gălățuș; iar un gogâlț înădușit și la răstimpuri deopotrivă de scurte era singura înștiințare că strâmturile gâtului au fost biruite...

Rupsei o bucată de mămăligă ș-o aruncaî câinelui, care stătea pe labe, mai departe.

— Na, măi Tărcuș, și vezi de te împacă și tu cu Pisicuța. Cine-i de vină, dacă tu vrei numaidecât s-o săruți pe bot?

Câinele se uită ținută la mine, stătu puțin pe gânduri, apoi luă binișor mămăliga și se duse cu ea mai în umbră sub poala pădurii.

Iar când flăcăuanii și moșneagul, fiecare învelit în sumanul său, se lungiră, spre odihnă, pe lângă foc, mă înfășurai și eu în mantaua mea și, cu capul pe desagi, mă înmormântai, spre același sfârșit, în căpița de fân, dar mai la o parte din bătaia focului. Și cred că saltelele biblice ale regelui Solomon nu erau nici mai moi, nici mai mirositoare decât așternutul meu de iarbă îmbălsămată și cosită din ajun. Și dacă înțeleptul rege își odihnea privirea lui molatică pe chipul aievea și mângâios al oacheșei regine din Saba, de ce adică visurile mele să nu fi fost și ele înfiorate de chipuri tot așa de dulci și tot așa de mângâioase și de oacheșe ca și acel al tinerei regine din țara fericită a miresmelor?

(Calistrat Hogaș, *Spre Nichi*)

B. Supă de cașcaval

Ingrediente: 100 g unt, 2 linguri făină, 300 g cașcaval, 300 ml smântână, 2 gălbenușuri, sare, piper.

Mod de preparare. Înainte de toate, prepară un rântaș deschis la culoare, la foc mic, din făină și unt. Stinge totul cu 1 l de apă rece. Condimentează cu sare și piper, după gust. Lasă să fiarbă cel puțin 5 minute acoperit, după care adaugă cașcavalul dat pe răzătoarea mică. Abia spre final, poți drege supă cu gălbenușurile frecate bine cu smântâna. Servește cu crutoane.

Sugestie: Dacă vrei să obții o supă mult mai gustoasă, înlocuiește apa cu supă de legume sau dizolvă 2 cuburi de concentrat de legume într-un litru de apă fierbinte.

Clătite cu piure de spanac

Ingrediente: 200 g cașcaval. Pentru aluat: 1 ceșcuță cu făină, 2 ouă, 1 pahar cu lapte, sare, ulei. Pentru umplutură: 1 kg spanac, 250 ml lapte, 2 linguri cu făină, 2-3 căței de usturoi, 4 linguri cu ulei, sare.

Mod de preparare: Din făină, ouă, zahăr, lapte și un praf de sare, pregătește un aluat, din care prepară foi de clătite. Între timp, fierbe spanacul în apă cu sare, circa 15 minute. Când e gata, strecoară-l și toacă-l mărunt. Separat, rumenește făina în ulei, apoi adaugă spanacul, usturoiul pisat fin, laptele și sarea. Fierbe 10 minute, amestecând continuu, pentru a nu se prinde. Uple clătitele cu piureul astfel obținut, așază-le într-o tavă unsă cu puțin unt. Deasupra rade cașcaval și lasă la cuptor până acesta se topește. Servește cu salată de legume cu măslina.

Budincă de smântână cu vanilie

Ingrediente: 6 ouă, 1 lămâie, 1 linguriță cu unt, 100 g zahăr, 100 g făină, 2 pliculețe cu zahăr vanilat, 2 ceșcuțe cu smântână, câteva căpșune, sare.

Mod de preparare. Separă ouăle și freacă bine gălbenușurile cu zahărul și zahărul vanilat. Adaugă treptat făina în ploaie, smântâna, un praf de sare și coaja rasă de la lămâie. Amestecă bine totul și la urmă pune albușurile bătute spumă. Compoziția astfel obținută, toarn-o într-o formă unsă cu unt. Dă-o aproximativ 55 de minute la cuptor, la bain-marie. După ce s-a răcit puțin, răstoarn-o pe un platou și servește-o cu frișcă și căpșune.

Sugestie: Nu este obligatoriu să folosești căpșune, le poți înlocui cu fructe de sezon.

(from *Femeia de azi*, nr. 42, octombrie 2006)

ESSAY WRITING

Exercise 1. Write an evaluative essay on a restaurant you have been to recently (food and beverage choice, quality of the service etc.).

Exercise 2. Write an essay to explain the meaning of the saying “Too many cooks spoil the broth.”

READING EXERCISES

Exercise 1. Read the following text and look up the unknown words in a dictionary.

Exercise 2. Read the text again in order to decide whether the statements below are true or false:

1. Many American families gather all at once around the dinner table at holiday feasts.
2. Most restaurants do not require more than basic good table manners.
3. Strict good manners do not forbid placing a used eating utensil back on the table.
4. An important meeting requires minimum knowledge of table etiquette.
5. At a romantic date, you will have not only to behave with graciousness, but also to demonstrate mastery of the smallest details of etiquette.
6. Handling the various tools involved accounts for much of the difficulty encountered in learning table manners.
7. Whatever dish is served, do not eat with your hands.

Table Manners

There is not much call for a complete working knowledge of table manners in America today. Many families only gather all at once around the dinner table at holiday feasts, and most restaurants are too casual to require, or even to allow for, more than basic good table manners. If, having dropped his napkin, a diner at a bistro were to attempt to practise proper etiquette by signalling a member of the staff to bring a fresh one, he would probably have to do without a napkin at all. Try as he might to make eye contact and indicate subtly the nature of the problem, he is likely to succeed only in causing his date to think he is making a play for the server. Although strict good manners forbid placing a used eating utensil back on the table, the server removing a plate on which a fork has quite properly been positioned “pointing at 11 o’clock” might just plop that item back where it started, making more of a clatter than if the diner had simply done it himself.

From time to time – perhaps at an important business dinner, a romantic date at an expensive restaurant, or a first dinner with the family of the person who may be “the One” – it is necessary to display more sophisticated knowledge of table etiquette. This is not difficult, once you have mastered the basics. Anyone armed with this core knowledge and the ability to adapt smoothly to the situation at hand will be able to handle even the most formal event. The goal is not, after all, to demonstrate utter mastery of the smallest details of etiquette (which would be quite difficult considering the wide

variations of customs in different cultures and from generation to generation), but rather to behave with graciousness and poise at the table.

Much of the difficulty encountered in learning table manners derives from the struggle to master the ritual handling of the various tools involved. In order to display the right social veneer, it is necessary to sit at the table with elegant ease and wield the utensils with aplomb. The diner who leaves the napkin folded on his plate until it obstructs the placement of his appetizer plate reveals his lack of training. The dinner party guest who observes with dismay the array of flatware on either side of her plate, need only take the time to learn the simple secret to the plan. There are, of course, a few tips and pitfalls to be aware of, as well as the occasional surprising item you can eat with your hands.

(adapted from free Internet source)

UNIT 5

AT THE CINEMA



Text A

AT THE CINEMA

One day, after a late breakfast, Paul came with a suggestion.

Paul: How do you feel about going to a film?

Sarah: Oh, it would be great, wouldn't it?

Diana: Of course. I haven't gone to the cinema for a long time. And I'd like to see an English film. The Romanian cinemas, at least those I've gone to, are not very inviting, you know. That's why I prefer to see a film in the comfort of my living-room.

Sarah: Well, Paul is crazy about going to cinemas. He goes with his friends and they comment upon everything they see there. They are worse than women when they start gossiping.

Paul (winking and ignoring the last two sentences): I guess that was meant to tell you that the cinemas here are better than those in Romania.

Diana (laughs): Alright. What film do you have in mind?

Paul: None in particular. I was thinking you'd help me make a choice. What kind of films do you particularly like, Diana?

Diana: Thrillers. Also comedies. What about you, Sarah?

Sarah: You won't believe it, but I like dramas.

Diana: Oh, no. You are such a cheerful person. I could have bet you liked comedies, too.

Sarah: Probably because I'm so cheerful, I sometimes like to experience some sadness for a change. It reminds me that not everything is bright around us. There are also problems. Lots of problems.

Diana: That's true. That's why I like lighter movies. Real life is full of troubles. If I want to know them I watch the news. I don't need to see them in a film, too. What about you, Paul?

Paul: I like science fiction movies. *(laughing)* At least their problems are not those we see around us every day. A little variety can't be harmful.

Sarah: True. He also likes horror films. Actually, he shares this passion with dad. They often watch horror films together ...

Paul: While she and mom stay quietly in a corner of the house expecting those monsters to come out of the TV set any moment and grab them.

Sarah (laughing): You described us so accurately. And as if you weren't afraid of anything.

Paul (laughing too): I'm not. After all, I've been "where no one has gone before".

Sarah: Yeah, right. *(laughs with Diana)*

Paul: Still, we have to decide upon a film. And we don't have similar tastes. So what should we do?

Diana: Well, I wouldn't like you to think that I'm imposing my own tastes, but since we are on holiday we should try to have some fun, right?

Paul and Sarah (mockingly serious): Right!

Diana (hesitating): So shall we go to see a comedy?

Paul: It's OK with me. What about you, drama freak?

Sarah: Just to prove to you that I'm not such a drama freak, I will be delighted to see a comedy.

Paul: My sister, delighted to see a comedy? Diana, your presence here has worked wonders!

Sarah: Oh, stop it! Are there any comedies we can go to?

Paul: Let me see. (He looks into the newspaper.) Actually, there is one. *Bridget Jones—The Edge of Reason*

Diana: Is this the sequel to *Bridget Jones's Diary*? I really loved it!

Sarah: Alright, *Bridget Jones – The Edge of Reason* it is. What time shall we go?

Paul: Four p.m.?

Diana: Yes.

(At half past three, the three of them take a taxi to the cinema, where they are going to see *Bridget Jones—The Edge of Reason*).

Paul: Wait here. I'll go and buy the tickets from the box office. Would you like back or front seats?

Diana: I think back seats, right, Sarah?

Sarah: Yes, we are tall enough to see from the back. And it will be more comfortable for our necks. But make sure that our seats are somewhere in the middle of the row.

Paul: I'll see what the cashier can do for us.

(Five minutes later, the three are comfortably seated in the desired places.)

Sarah: Do you like it, Diana?

Diana: Yes, it's very nice. It's so clean in here, and the chairs are comfortable too ...

Paul (looking at his watch): Five minutes till the film starts. Would you like anything from the bar?

Diana: Not for me, thank you.

Sarah: No. But maybe after the film you'll invite us for a drink somewhere; perhaps a juice bar?

Paul: OK, then. Let's enjoy the movie.

Diana: Well, it's already starting. I hope it will be funny.

Paul: After all it is a comedy, isn't it?

SPEAKING AND WRITING ACTIVITIES

Exercise 1. Render in Indirect Speech the first 14-16 lines of the dialogue in text A (in oral or/and in written form).

Language Functions

Making Suggestions

Formal	If I might make a suggestion, we could DO ...
	I suggest we DO...
	Wouldn't it be a good idea to DO...?
	How does the idea of DOING ... appeal to you?
	We could always DO...
Informal	Why don't we DO ...?
	What/ How about DOING ...?
	I've got a great/ good idea; we could DO ...
	Let's DO ...

Responding to Suggestions**Positively**

Formal	That/ It sounds like an interesting suggestion/ possibility.
	That/ It sounds like a reasonable/ good etc. idea (to me).
Informal	I'll go along with you on that.
	That's/ It's a good/ great idea.
	Sounds okay to me/ fine by me!

Negatively

Formal	Frankly, I think that's out of the question.
	That doesn't sound very practical/ possible, etc. to me.
	That's not a bad idea, but I don't think it will work.
Informal	What a mad/ ridiculous idea!
	Sounds a bit of a waste of time to me!

Exercise 2. In groups of four, try to decide what to do in the following week-end. Use as many structures from the language functions boxes as possible.

Exercise 3. In pairs, discuss about the advantages and disadvantages of watching a film at home over watching it at the cinema. Use as many structures from the language functions boxes as possible.

Exercise 4. In pairs, talk about your favourite cinema.

THE BRITISH CORNER

The Geography of Wales. Wales is located on a peninsula in central-west Great Britain. It is about 274 km (170 miles) long and 97 km (60 miles) wide, having over 1,200 km (750 miles) of coastline. There are several islands off the Welsh mainland, the largest being Anglesey in the northwest. Much of Wales's beautiful and diverse landscape is mountainous, particularly in the north and central regions. The highest mountains in Wales are in Snowdonia, and include Snowdon (*Yr Wyddfa* in Welsh), which, at 1,085 m (3,560 ft) is the highest peak in Wales, the Brecon Beacons (*Bannau Brycheiniog*) in the south and the Cambrian Mountains in mid-Wales. Wales has four Areas of Outstanding Natural Beauty: Anglesey, Clwydian Range, Gower and Wye Valley. The Seven Wonders of Wales is a traditional list of seven geographic and cultural landmarks in Wales: Snowdon (the highest mountain), the Gresford bells (the peal of bells in the medieval church of All Saints at Gresford), the Llangollen bridge (built in 1347 over the River Dee), St Winefride's Well (a pilgrimage site at Hollywell in Flintshire) the Wrexham steeple (16th century tower of St. Giles Church in Wrexham), the Overton yew trees (ancient yew trees in the churchyard of St Mary's at Overton-on-Dee) and Pistyll Rhaeadr (Wales's tallest waterfall, at 240 ft or 75 m). The coastline of South and West Wales has many miles of Heritage Coast. Gower, Carmarthenshire, Pembrokeshire and Cardigan Bay have clean blue water, white-sand beaches and impressive marine life. But they are also frequently blasted by strong winds that have sunk and wrecked many vessels.

Some facts about Wales

Population: 2,958,876 people.

Geographic size: 20,779 km² (8,023 square miles).

Capital: Cardiff - 321,000 people (in 2006).

Major cities: Cardiff, Swansea, Newport.

Languages: English and Welsh.

Currency: pound sterling (£). (*adapted from free Internet source*)

Text B

MAKING A FILM

The first thing to do when you want to make a film is to write or obtain a screenplay. Then, you have to procure at least \$15,000. If you have got the script and the money, you may proceed on to the three major steps involved with making any movie: pre-production, production, and post-production.

Pre-production involves the work to be done before you ever have a camera: *polishing*¹ your script, finding actors, *rehearsing*², and putting together a team of technical folk who can work the cameras, tape recorders, and lights.

If you want to convince people to work for you for free, you can offer them “points”, i.e. a percentage of the film’s profits. But be careful. There are only 100 points, and you will want some for yourself.

When you start the process of *converting*³ your screenplay into a film, the most important *asset*⁴ you can acquire is a knowledgeable Director of Photography. A Director of Photography, or DP, is someone who has a technical understanding of how the camera works, what film to use, and how the lighting will affect the *feel*⁵ of a scene. On a big movie, the DP makes all the pretty pictures and *oversees*⁶ a crew of several cameramen. On yours, the DP will be behind the camera himself. The Director is usually more concerned with the overall story and the acting, and tells the DP how (s)he wants it all to look.

One of the best ways to get a DP is to *scour*⁷ local film schools. To search, you can either check the internet or the yellow pages for local film schools. From there, you can get a phone number or email address of the appropriate contact person, give him/her a call, and then go over there to check out their *bulletin boards*⁸ for *announcements*⁹. These places will almost always have a board with the names and *business cards*¹⁰ of *aspiring*¹¹ DPs.

Once you get some *leads*¹², call *prospective*¹³ DPs and ask them to send you a *demo tape*¹⁴ of their work. You should be able to tell from watching their previous projects whether they can handle your needs.

Once you have a DP, you would have to purchase your film. The issues involved in purchasing film are numerous and complicated. You will need to decide whether to use 16mm or 35mm, what *speed*¹⁵ stock to buy, where to *develop*¹⁶ it, with whom to store it for safekeeping, etc. Make sure to consult with your DP.

Film is quite expensive. For feature movies, which are usually around 90 minutes, the film could cost around \$27,000. And that figure does not even include the cost of developing it and all the wasted *footage*¹⁷ you will not end up using. But do not despair: companies like Kodak and Fuji have been known to give discounts to both students and low-budget productions.

Then, you have to find actors, *props*¹⁸, and costumes. When looking for actors, try to use your friends. If you cannot, do not worry, there are people who specialize in *farming out*¹⁹ talent to productions.

The cheap way to get your hands on props and costumes is to borrow from friends and family. But if you want something more specialized or *upscale*²⁰, there are companies that can help you, and to find some, look under Costumes in your local yellow pages.

The next step is to *scout*²¹ for locations and hold rehearsals. Do not fool yourself into thinking you can make the next Bond movie for less than ten *grand*²². We hope you have written or obtained a script that involves realistic settings like local bookstores and coffee shops. If you have any place near you that you think would be cool, just go talk to the owner or manager, let them know you are doing a small project, and ask them for their permission to stop by some time. If you are worried about getting into legal trouble, you can write up a *release*²³ – the legal document allowing you to use a location or someone’s image on film – for the proprietor to sign.

Ideally, you will be able to rehearse particular scenes in the same location where you plan to film them. But, if you are using a location that you do not own or control, you may not have the luxury of

using the space beforehand. In that case, obviously, you will need to use your apartment, your parents' basement, the local school gym etc. Just be sure you make arrangements to have space somewhere. You cannot show up on the day you expect to film without having gone over the scenes. Unless, of course, you want that celluloid gold film stock spilling uselessly through the camera at the rate of \$5 a second.

Plan the shoot rigorously with your DP, minimizing as much as possible the number of days you will need to rent equipment and to take people's time. This may involve shooting some sequences out of order if they happen to be set in the same location. It is harder to do, but it saves time and money.

The next stage is, not surprisingly, "production," and it is what you think of when you dream of Hollywood: you sitting in a *canvas*²⁴ chair telling actors how to deliver their lines and giving instructions to the persons filming it all. Maybe you will have a megaphone, maybe not.

In many ways, this supposedly *glamorous*²⁵ portion of the project is the most *mundane*²⁶. For a start, it is the shortest of the three stages, so you will be mistaken if you think it is all there is to do. But even when it is *underway*²⁷, it is usually just the *rehashing*²⁸ of things you have already practiced in pre-production: the actors will be costumed and rehearsed, the set will be scouted and dressed with props, and the DP will have organized the crew. Of course, it will be incredibly stressful for you, knowing that any mistake will cost you money if the film is being wasted or if you get behind and have to rent anything for longer than you anticipated. But in many ways, this is the ideal time for you to hand the *reins*²⁹ over to the DP to let him or her stress about it all and earn the big bucks, or more likely, points. You have already developed your artistic vision through the script writing and rehearsals – so while you should work with the DP to make sure your vision is accurately captured on film, resist the urge to micro-manage the technical issues. Let the DP do his/ her job.

The last step is "post-production." This is a long, *tedious*³⁰ step that no one really thinks about before making a movie but which is probably the most important one in the whole process. After all the glam actors go home, you are left with several *cans of film*³¹. The film is not worth a thing until it is developed and can be shown. So get your DP to help you find a good film processor. All a processor does is develop all the rolls of film you will have shot. It is like with an ordinary roll of film, just a lot more expensive. Do not worry though, you can get discounts if you are a student – or can pretend to be one – and, again, 16mm film is a cheaper option. But for about 10 hours of footage, expect to pay around \$3000 or \$4000.

Once you have the film developed, you are going to need to get it into the hands of a fairly skilled Editor. An Editor is simply someone who is familiar with computers and the process of editing. Accordingly, the Editor oversees the process of editing, which is where you take the bits of the film you want to use and put them in the right order. You can compensate him or her in all the same ways you did for your DP.

Remember, there is going to be a ton of film you shoot that you will not end up using: actors will *mess up*³² lines or things will go wrong. So you will have to throw out a decent amount of footage. And from the footage you have left, you may not necessarily want to present it in the same order that you recorded it. Sometimes you may be forced to film the last scene first, for instance, because of the availability of actors or locations. If you were to edit that footage, you would need to cut that scene from the beginning of the film and put it at the end. This process is all done on computers. It is very complicated, and that is why getting an Editor is *pivotal*³³.

Once you have some type of finished product, you will need to start *hitting the festival*³⁴ circuit. To enter a festival, you will need to get your hands on a list of many of the festivals held across the country, when their *deadlines*³⁵ for entry are, and how to obtain an entry form. The best place for all this information is on the web. Festivals can cost as little as \$10 or as much as \$100 to enter, so you may have to be *frugal*³⁶.

If you start getting into festivals, you will want to *up*³⁷ the stock of your project by holding distributor screenings. The idea is that you rent out a nice small theatre or *screening*³⁸ room, invite

distributors and studios to send someone to attend your screening, and then have them *appraise*³⁹ your project and *bid*⁴⁰ against one another to purchase the rights from you.

Remember, the ultimate goals of a filmmaker are to have the project distributed to theatres around the country, and to be recognized as a talent and offered financing for future projects. If all goes well at the festivals and distributor screenings, you will be well on your way to living a *cushy*⁴¹ lifestyle amongst fabulous celebrities.

(adapted from free Internet source)

VOCABULARY NOTES

¹ **polish** — to make something smooth, bright, and shiny by rubbing it; to improve a piece of writing, a speech etc by making slight changes to it before it is completely finished; (a curăța, a lustrui; a îmbunătăți, a cizela)

² **rehearse** — to practise or make people practise something such as a play or concert in order to prepare for a public performance; (a repeta)

³ **convert** — to change something into a different form of thing, or to change something so that it can be used for a different purpose or in a different way; (a modifica, a converti)

⁴ **asset(s)** — (usually plural) the things that a company owns, that can be sold to pay debts; (usually singular) something or someone that is useful because they help you succeed or deal with problems; (bun(uri), active, valoare, capital)

⁵ **feel** — a quality that something has that makes you feel or think a particular way about it; (singular) the way that something feels when you touch it; (tușeu, simț, senzație, pipăit)

⁶ **oversee** — to be in charge of a group of workers and check that a piece of work is done satisfactorily; (a supraveghea)

⁷ **scour** — to search very carefully and thoroughly through an area, a document etc; to scour out — to clean something very thoroughly by rubbing it with a rough material; (a căuta, a scotoci; a curăța, a răzui)

⁸ **bulletin board** — (*AmE*) a board on the wall that you put information or pictures on; (*BrE*: **noticeboard**; a place in a computer information system where you can read or leave messages; (avizier)

⁹ **announcement** — (*countable*) an important or official statement; (singular) the act of telling people that something important is going to happen; (*countable*) a small advertisement or statement in a newspaper; (anunț; reclamă)

¹⁰ **business card** — a card that shows a business person's name, position, company, address etc.; (carte de vizită)

¹¹ **aspiring** — hoping to be successful in a particular job, activity, or way of life; (aspirant la, care aspiră la)

¹² **lead** — the first position in a race or competition; **to follow someone else's lead** — to do the same as the other person has done; a piece of information that may help you to solve a crime or mystery; Syn. **clue**; the main acting part in a play, film etc, or the main actor; (conducere; indiciu, pistă; rol principal)

¹³ **prospective** — someone who is likely to do a particular thing or achieve a particular position; likely to happen; (de viitor; în/de perspectivă)

¹⁴ **demo tape** — a recording containing an example of someone's music that is sent to a record company so that they can decide whether to produce it or not; (*AmE*) an example of a product that is used to show what it is like or how it works; (probă)

¹⁵ **speed** — (*photography*) the degree to which photographic film is sensitive to light; (fotosensibilitate)

¹⁶ **develop** — to make a photograph out of a photographic film, using chemicals; (a developa)

¹⁷ **footage** — cinema film showing a particular event; (reportaj filmat)

¹⁸ **props** — (*countable*) an object placed under or against something to hold it in a particular position; (usually plural) a small object such as a book, weapon etc, used by actors in a play or film; (proptea; piesă de decor)

¹⁹ **farm out** — to send work to other people instead of doing it yourself; (a da de lucru)

²⁰ **upscale** (*AmE*)/ **upmarket** (*BrE*) — relating to people from a high social class who have a lot of money; (la polul bogat)

²¹ **scout** — to look for something in a particular area; to examine a place or area in order to get information about it; to find out about the abilities of sports players, musicians etc in order to employ them; (a merge în recunoaștere, a face scouting, a căuta (noi) talente)

²² **grand** (*informal*) — a thousand pounds or dollars; (o mie)

²³ **release** — an official statement, report etc that is made available to be printed or broadcast; (comunicat oficial)

²⁴ **canvas** — strong cloth used to make bags, tents, shoes etc; (prelată, canava, canafas)

²⁵ **glamorous** — attractive, exciting, and related to wealth and success; (*informal* Syn. **glam**; (plin de farmec, fascinant, încântător)

- ²⁶ **mundane** — ordinary and not interesting or exciting; Syn. **boring**; (literary) concerned with ordinary daily life rather than religious matters; Syn. **worldly**; (plictisitor; *de as. monden, din lumea mare*)
- ²⁷ **underway** — happening now; moving; (în curs, în desfășurare)
- ²⁸ **rehash** — to use the same ideas again in a new form that is not really different or better (used to show disapproval); to repeat something that was discussed earlier, especially in an annoying way; (a reeșapa (o idee), a transpune o idee veche într-una nouă)
- ²⁹ **rein** — a long narrow band of leather that is fastened around a horse's head in order to control it; (hăț)
- ³⁰ **tedious** — something that is tedious continues for a long time and is not interesting; Ssyn. boring; (greu, obositor, plictisitor)
- ³¹ **can of film** — metal container in which the film is held; (cutie)
- ³² **mess up** — to spoil or ruin something, especially something important or something that has been carefully planned; (a strica, a da peste cap, a crea harababură)
- ³³ **pivotal** — more important than anything else in a situation, system etc; (vital)
- ³⁴ **hit the festivals** — to start participating in the festivals; (a participa la festivaluri)
- ³⁵ **deadline** — a date or time by which you have to do or complete something; to meet/miss a deadline — to have or not have something finished on time; (dată limită)
- ³⁶ **frugal** — careful to buy only what is necessary; a frugal meal — a small meal of plain food; (economicos, frugal)
- ³⁷ **up** — to increase the amount or level of something; (a ridica, a urca, a îmbunătăți)
- ³⁹ **screening** — the showing of a film or television programme; (vizionare; ecranare)
- ⁴⁰ **appraise** — (*formal*) to officially judge how successful, effective, or valuable something is; Syn. **to evaluate**; (literary) to look carefully at someone or something to make an opinion about them; (a evalua)
- ⁴¹ **bid** — to offer to pay a particular price for goods, especially in an auction; to offer to do work or provide services for a specific price, in competition with other offers; to say how many points you think you will win in a game of cards; (a licita)
- ⁴² **cushy job/ life** — a very easy job/ life that does not need much effort; (viață/slujbă ușoară, călduță)

COMPREHENSION

Exercise 1. Answer the following questions related to Text B:

1. What are the three steps involved in making any film?
2. What does pre-production involve?
3. Why would you need a director of photography?
4. How can you find a director of photography?
5. What are the issues involved in purchasing a film?
6. How can you find actors and costumes?
7. How can you find cheap locations?
8. What is production?
9. What does post-production involve?
10. Why would you need an editor?
11. How is editing done?
12. What should you do after finishing your movie?
13. What kind of film do you like to go to? Comedy, drama, thriller, horror? Explain yourself.

Exercise 2. Write a one-page composition about your favourite film. Use as many words as possible from the *Film-Related Vocabulary*.

VOCABULARY PRACTICE

Exercise 1. Use a suitable monolingual dictionary to write the phonetic transcription of the words listed at *Vocabulary Notes*.

Exercise 2. Find synonyms of the following words: *crew, folk, issue, oversee (to), portion, prospective, purchase (to), show up, start (to), work (to)*.

Exercise 3. Using the prefixes *dis-*, *mis-*, *in-/ im-*, *un-* form the antonyms of the following words in the text: *accurately*, *concerned*, *dressed*, *legal*, *manage*, *sure*, *surprisingly*, *waste*.

Exercise 4. Give the antonyms of the following words in the text: *complicated*, *knowledgeable*, *major*, *minimize*, *out of order*, *previous*, *save*, *upscale*.

Exercise 5. Give the homonyms of the following words, write their phonetic transcription and then translate them into Romanian: *coat*, *coffer*, *coin*, *colour*, *complement*, *coo*, *coolie*, *coop*, *council*, *coward*, *creak*, *crevel*, *cue*, *cygnet*, *cymbal*, *dam*, *Dane*, *dear*, *descent*, *dew*, *die*, *dine*, *dire*, *discreet*, *doc*, *doe*, *done*.

Exercise 6. Give the derivatives of: *drama*, *edit*, *enter*, *lead*, *star*.

Exercise 7. Use appropriate suffixes to derive adjectives from the following words: *anticipate*, *compensate*, *convert*, *family*, *friend*, *glamour*, *skill*, *stress*, *trouble*.

Exercise 8. Use appropriate suffixes to derive nouns from the following verbs: *announce*, *convert*, *decide*, *deliver*, *develop*, *know*, *lead*, *locate*, *rehearse*, *store*.

Exercise 9. Find and correct the 10 mistakes in the text below:

Steven Spielberg's directing carrier originates in his childhood pasion for day dreaming. He decided to do a curse in cinema at California State College after making a couple of amateur films with the camera given by his father. His first film was *Amblin*, a highly acclaimed prizewinner. Latter, he directed *Close Encounters* and *E.T.*, two films about the meating of man and the inhabitants of a distant planet. *E.T.* became the film seen by the greatest number of people in the history of cinema. Another character created by Spielberg is the archaeologist Indiana Jones, which seems to had stepped out of a comic strip. *Who Framed Roger Rabbit* is the result of Spielberg's collaboration with Walt Disney, beeing a fusion of cartoon characters with live actors, of cartoon sets with real sets.

Exercise 10. Match the following types of films with their definition:

1. comedy	a. a film that tells an exciting story, especially about something dangerous like a crime;
2. romantic comedy	b. a film that is set in the future and deals with imaginary scientific developments;
3. drama	c. a film in which the characters are drawn, made by computer or made from models;
4. costume drama	d. a film in which a detective tries to solve a crime;
5. thriller	e. a type of film that combines a love story with a comedy;
6. horror film	f. a play or film about a particular historical period in which the actors wear clothes typical of that period;
7. detective film	g. a film intended to make people laugh;
8. science fiction (sci-fi) film	h. any serious film;
9. animated film	i. a film that is intended to frighten people, especially one about murders, frightening creatures, or evil people;

Exercise 11. Fill in the blanks with words derived from the ones in brackets:

Robin Williams, the actor (head) the star cast of *Hook*, has actually experienced himself what is called the Peter Pan Syndrome. (Symbol), this illness represents the fear of growing up and having to live in a world full of (responsible), unlike the carefree world of (child) fantasy. Robin grew up in a large

house in Bloomfield. His father was the busy vice-president of Ford, and his mother only saw him between parties and social (gather). As a lonely little rich kid, Williams spent his time playing with his 2000 lead soldiers, which he gave (differ) voices to. His first (audit) was for the part of a strange extraterrestrial in *Mork and Mindy*. If you (quick) glance at his past films, you can see that none of his characters ever felt like (grow) up. From Popeye to the disc-jockey who changed rock and roll into a form of (rebel) in *Good Morning, Vietnam*, from the moon king in *The Adventures of Baron Munchausen* to the university professor or tramp in *The Fisher King*, Robin has shown us that we can fly at any age by using our (image).

Exercise 12. Fill in the blanks with the adequate prepositions:

1. My uncle's chalet is made... wood with an iron roof. 2. We need to come to an arrangement that is acceptable ... both sides. 3. The man was overcome ... grief when his brother died. 4. They said they were aware the danger. 5. Two points in this essay are worthy notice. 6. I am extremely sad ... our trip being cancelled. 7. Anything related... mathematics is a complete mystery to me. 8. Your brother should be ashamed ... his poor knowledge of English grammar. 9. I have always been rather timid ... speaking in front of crowds. 10. Children are often shy ... people they don't know.

Exercise 13. Fill in the blanks with the corresponding words from the list below: *airplane, another, costs, deal, fair, heard, land, old, quiet, ride, something, them, twists.*

Fred and his wife Edna went to the state... every year. Every year Fred would say, "Edna, I'd like to ride in that... ." And every year Edna would say, "I know, Fred, but that airplane ride ... ten dollars, and ten dollars is ten dollars."

One year Fred and Edna went to the fair and Fred said, "Edna, I'm 71 years If I don't ride that airplane this year, I may never get ... chance." Edna replied, "Fred, that airplane ride costs ten dollars, and ten dollars is ten dollars."

The pilot overheard ... and said, "Folks, I'll make you a I'll take you both up for a If you can stay ... for the entire ride and not say one word, I won't charge you, but if you say one word it's ten dollars."

Fred and Edna agreed and up they went. The pilot does all kinds of ... and turns, rolls and dives, but not a word is He does all his tricks over again, but still not a word.

They ... and the pilot turns to Fred, "I did everything I could think of to get you to yell out, but you didn't."

Fred replied, "Well, I was going to say ... when Edna fell out of the plane, but ten dollars is ten dollars."

Exercise 14. Fill in the blanks with corresponding words from the list below, then translate the text into Romanian: *appear, baboon-like, bespoke, but, endeavoured, eyes, for, had detected, lay, more, must, myself, neither, signs, the strangest, that, theory, those, though, weak.*

Our morning's exertions had been too much for my ... health, and I was tired out in the afternoon. After Holmes' departure ... the concert, I lay down upon the sofa and ... to get a couple of hours' sleep. It was a useless attempt. My mind had been too much excited by all ... had occurred, and ... fancies and surmises crowded into it. Every time that I closed my eyes I saw before me the distorted ... countenance of the murdered man. So sinister was the impression which that face had produced upon me that I found it difficult to feel anything ... gratitude for him who had removed its owner from the world. If ever human features ... vice of the most malignant type, they were certainly ... of Enoch J. Drebbler, of Cleveland. Still I recognized that justice ... be done, and that the depravity of the victim was no condonment in the ... of the law.

The more I thought of it the ... extraordinary did my companion's hypothesis, that the man had been poisoned, I remembered how he had sniffed his lips, and had no doubt that he ... something which had given rise to the idea. Then, again, if not poison, what had caused the man's

death, since there was ... wound nor marks of strangulation? But, on the other hand, whose blood was that which ... so thickly upon the floor? There were no ... of a struggle, nor had the victim any weapon with which he might have wounded an antagonist. As long as all these questions were unsolved, I felt that sleep would be no easy matter, either for Holmes or His quiet self-confident manner convinced me that he had already formed a ... which explained all the facts, ... what it was I could not for an instant conjecture. (from Arthur Conan Doyle, *A Study in Scarlet*)

Exercise 15. Translate into English:

A. Am aflat târziu de tot, prea târziu, că vor să scrie o carte. Au venit la mine când intraseră în criză de timp. Îi trimisese nebunul din Comloș. Uitasem complet de el și de fixația lui cu Dillinger. S-a ținut de mine scai, până nu i-am tradus întreaga arhivă de tăieturi din ziare, de broșuri, de cărți obscure, fără coperti, n-am avut pace. Bine că nu știa de scenariul filmului. I-ar fi fost, de fapt, inutil. Nu mi-a venit să cred, dar știa pe de rost absolut toate replicile filmului. Se mai încurca, dar se încurca într-un mod bizar: confunda, pur și simplu, filmele. Reproducea, cu aceeași precizie, secvențe întregi din filme cu Gary Cooper și Douglas Fairbanks, și când le descria pe Mary Pickford sau Greta Garbo cădea în extaz. Intra în rezonanță cu lumea aceasta de celuloid, care, am înțeles, era propria lui lume. Ușor de explicat: ultimii patruzeci de ani și i-a petrecut în semi-întunericul sălii de proiecție, în zgomotul monoton al aparatului cinematografic.

Mai întâi am avut impresia că sunt niște naivi în căutare de subiecte distractive. Apoi mi-am adus aminte că văzusem numele unuia dintre ei, căruia îi ziceau *șefu*, chiar cu câteva zile înainte, într-o revistă pentru elevi, unde dădea un interviu. Revista mi-a arătat-o un nepot, care tocmai se întorsese dintr-o tabără. N-am făcut imediat legătura, dar după aceea, când a început să vorbească, mi-am dat seama că mă înșelasem în privința lor. (Mircea Nedelciu, Adriana Babeți, Mircea Mihăieș, *Femeia în roșu*)

B. În filmul „The Departed”, Matt Damon joacă rolul mafiotului care se infiltrează în poliția din Boston, încercând să avanseze cât mai repede în carieră pentru ca apoi să spioneze pentru cei care l-au trimis. DiCaprio interpretează inversul personajului, și anume un polițist sub acoperire care se infiltrează în mafie. Ca nu cumva să-i scape nici cel mai mic detaliu legat de rol, Matt s-a documentat serios. A făcut-o cu mult timp înainte de a începe filmările propriu-zise. Nu de alta, dar pe platoul de filmare ceasul ticăie, iar fiecare minut costă o grămadă de bani, după cum ține să amintească în permanență producătorul Graham King.

La Hollywood, documentare nu înseamnă doar „google search” sau niște episoade dintr-un serial polițist difuzat de televiziunea prin cablu. Timp de câteva săptămâni, Matt a lucrat cu departamentul de poliție din Boston: a mâncat celebrele „donnuts”, cot la cot cu polițiștii adevărați, a patrat pe străzi, ba a fost chiar și la o razie. Nu știm dacă atunci s-au luat măsuri speciale doar pentru că un star hollywoodian făcea parte din echipă, dar până și Matt Damon recunoaște că n-a făcut pe curajosul: „Au fost de două ori mai mulți polițiști decât la o intervenție obișnuită; eu eram undeva în ultimul rând, cu vesta antiglonț pe mine, întrebându-mă ce naiba caut acolo. Nu am intrat în casă până când nu au eliberat zona.” (adapted from *Glamour*, noiembrie 2006)

ESSAY WRITING

Exercise 1. Write a comparative essay in which to draw a parallel between a book and the film that was shot after it.

Exercise 2. Write a descriptive essay about your favourite actor/actress.

READING EXERCISES

Exercise 1. Read the following text and look up the unknown words in a dictionary.

Exercise 2. Read the text again in order to decide whether the statements below are true or false:

1. In *Vanity Fair*, Thackeray offered an objective satire of the British class system.
2. Mira Nair also directed *Monsoon Wedding* and *Mississippi Masala*, both inspired from her Indian experience.
3. Though there are humoristic moments in the film, its general tone is rather sad.
4. The cast is entirely British.
5. Reese Witherspoon plays Amelia Sedley, an orphan who sets her mind on crossing the class divide.
6. Amelia's life is easier than Becky Sharp's.
7. The film is a very good one.

When William Makepeace Thackeray wrote *Vanity Fair*, his classic satire on the British class system, it was from the vantage point of someone on the fringes of society. It was clearly a position that afforded him a close, but objective study. Like Thackeray, director Mira Nair was born in India: a country saturated in the traditions of its colonial past. It gave the creator of such treasures as *Monsoon Wedding* and *Mississippi Masala* the perfect credentials to offer her distinctive vision. And while there are moments when Nair's vivid flair enlivens this rambling tale, they are all too few to inspire much enthusiasm.

The story's melodramatic style makes it difficult to strike the right tone for a contemporary audience. Fleeting shafts of humour provide some light relief – mostly courtesy of the acid tongued Aunt Matilda (Eileen Atkins) – but the prevailing mood is dourer as events lurch from one tragedy to the next.

The lavish costumes are one of the film's most striking features. Along with the opulent production design, they show the clearest mark of Nair's eastern influence. In addition there is a liberal sprinkling of Indians in native costumes and an exotic dance sequence more suited to a Cirque du Soleil show than a Victorian novel. All of which remove events even further from a tangible reality.

Vanity Fair centres on Sharp, the impoverished orphaned daughter of a French dancer and struggling artist. The bright and witty Sharp sets her lofty sights on crossing the class divide. Her determination in this goal is blatant enough to be spotted by the prickly Aunt Matilda, whose path she crosses when Sharp enters the employment of Sir Pitt Crawley (Bob Hoskins) as a governess. "I had seen her as a mere social climber," observes Matilda. "I see now she's a mountaineer." Sharp's marriage to Sir Pitt's eligible son Rawdon (James Purefoy) sets her on her way, but the path to wealth and privilege is never smooth. Along her precarious journey, she is joined by her best friend Amelia (Romola Garai), whose own voyage is equally troubled. With its sterling cast of domestic talent, all revelling in the language and lustre of Thackeray's tale, *Vanity Fair* provides an insightful glimpse into another era and world. Witherspoon does an admirable job of trying to fit seamlessly into such an arena. It's certainly not her fault that for all the film's virtues, the drama never matches the visuals.

(adapted from free Internet source)

FURTHER DISCUSSION

Exercise 1. Translate the above critical presentation of *Vanity Fair* into Romanian, paying special attention to the "artistic jargon" film critics use.

Exercise 2. Comment on the way in which a novel-based movie can help the reader of the respective novel to better understand its fictional world.

Exercise 3. Discuss in a pro-and-against manner: "movies depict fictional worlds better than novels".

SUPPLEMENTARY READING

- Colloquial expressions, mostly used for cinemas collectively, include “the silver screen” and “the big screen” (contrasted with the “small screen” of television).
- Traditionally a movie theatre, like a stage theatre, consists of a single auditorium with rows of comfortable seats, as well as a lobby area containing a box office, refreshment facilities, and washrooms.
- The first permanent structure designed for the screening of movies was Tally’s Electric Theatre, completed in 1902 in Los Angeles, California.
- The movie chains were among the first industries to install to a large extent air conditioning systems.
- In many modern theatres the so-called “stadium seating” is employed. It allows a clear sight line over the seated occupants forward of the viewer.
- Since the mid-1960s in many areas the traditional theatre has been largely replaced by multiplex cinemas, where a single lobby is shared between several auditoriums (the term “cinema” or “theatre” may then mean either the whole complex or a single auditorium; sometimes “screen” is used with the latter meaning). Sometimes a popular movie is shown on multiple screens at the same multiplex, reducing the choice of movies but offering more choice of viewing times. Newly built multiplexes usually have at least 6 to 8 screens. A very large, modern multiplex with 15 or more screens is called a megaplex. AMC Theatres is credited with creating the first multiplex; Kinepolis pioneered the first megaplex.
- Some movie theatres are outdoors and so can only be used when it is dark. A drive-in movie theatre is basically a parking area with a screen at one end and a projection booth at the other. Moviegoers drive into the parking spaces which are usually provided with portable loudspeakers or the vehicle’s sound system tunes to an FM station over which the soundtrack is played, and the movie is viewed through the car windscreen. Drive-in movies were mainly found in the United States, and were especially popular in the 1950s and 1960s, but are now almost extinct.
- Some outdoor movie theatres are just cleared areas where the audience sits upon chairs or blankets and watch the movie on a temporary screen, or even the wall of a convenient building.
- There are cases when the screening of the feature film is interrupted by a break, but also cases when there is no break.
- In order to obtain admission to a movie theatre, the prospective theatre-goer must usually purchase a ticket, which may be for an arbitrary seat (“free seating”) or for a specific one. The price of a ticket may be higher at busy times, typically evenings and/or weekends. Some movie theatre chains sell passes for unlimited entrance.
- Some theatres have love seats: seats for two without an armrest in the middle. The most modern theatres have movable armrests throughout the theatre that when down can hold a food container as well as act as an armrest or partition between the seats and when up allow closer contact between the people sitting there. More expensive theatres may have large comfortable sofas.
- Movie theatres usually sell various snack foods and drinks at concession stands which often represent their primary source of income. Some movie theatres forbid eating and drinking inside the viewing room (restricting such activities to the lobby), while others encourage it, e.g. by selling large portions of popcorn; however, also in that case bringing one’s own food and drinks may be forbidden.
- It is quite common for the lobby to include an arcade game area.
- A recent development in cinema programming has been the inclusion of commercial advertisements that have nothing to do with the respective film. Some chains have compromised

with the commercials restricted to being shown before the scheduled start time for the trailers and the feature film.

- Dramatic improvements in stereo sound systems have led to cinemas playing the soundtracks of presented films at unacceptably high volume levels. Usually, the trailers are presented at a very high sound level, presumably to overcome the sounds of a busy crowd. The sound is not adjusted downward for a sparsely occupied theatre, and some patrons employ earplugs for the trailer period.
- In recent years cinemas have started to show warnings, before the movie starts, against using cameras and camcorders during the movie. These warnings threaten customers with being removed from the cinema and arrested by the police.
- In London there are hundreds of cinemas and each has several shows. In Trafalgar Square there are some of the best cinemas in London and, if you are patient, you can find tickets at a price as low as £2.00. For a complete list of cinemas with shows and reviews in and outside London the best thing you can do is get yourself a copy of "Timeout", a weekly magazine with TV guide, main events, night clubs, discos and more.

(adapted from free Internet source)

UNIT 6

AT THE HAIRSTYLIST'S



Text A

AT THE HAIRSTYLIST'S

Sarah: Diana, today it is my cousin Paula's birthday and she is *throwing*¹ a big party. Would you like to come with me?

Diana: Are many people going to come?

Sarah: Yes, she usually invites all her friends and we are so many, that we have to stay in the yard. One room can't possibly *accommodate*² all of us.

Diana: And what are we going to wear?

Sarah: Oh, that's not that important. *Casual*³ clothes would do. Blue jeans, or a comfortable skirt and a T-shirt would fix the problem.

Diana: OK, then. I would love to join you. But just look at my hair. I fuss and fuss with it, but it never seems to do what I want! Ever since the perm, my hair looks good only by accident. I think I'll have it cut – this is the only possible solution.

Sarah: It sounds like your hair is giving you fits! Perhaps you should have your *curls*⁴ cut, just to let your hair regenerate. Better have less hair that always looks great rather than long hair that always looks bad. Besides, I believe a shorter *haircut*⁵ will *become*⁶ you. As for me, I have wanted for a long time to have my hair *died*⁷ red. Do you think red would be right for me?

Diana: Yes, but maybe a chestnut red. Anyway, a sort of darker shade than your standard red.

Sarah: Right. And we'll also ask for the hairstylist's opinion. I happen to go to a remarkably skilled one.

Diana: OK, then, let's go! Wait a minute! Do you have an appointment?

Sarah: Unfortunately, I completely forgot to give her a call. But don't worry, Mrs. Smith always reacts positively in case of "emergencies"... and this is an "emergency", isn't it?

Diana: Well, let's hope she's free.

(They go to the hairstylist's.)

Receptionist: Good morning! What can I do for you?

Sarah: We'd like to see Mrs. Smith.

Receptionist: Do you have an appointment?

Sarah: No, we don't. It's kind of an "emergency", you know. *(she laughs)*

Receptionist (looking in the register): You are lucky. Someone has just called to cancel her 9 o'clock appointment, so Mrs. Smith is now free. You may go to see her. This way, please *(she leads the way)*.

Sarah: Good morning, Mrs. Smith!

Mrs. Smith: Good morning, young ladies! What would you like to have today?

Sarah: I would like to have my hair dyed, and my friend here wants to have her hair cut.

Mrs. Smith: All right, got that, who wants to go first?

Sarah: I do.

Mrs. Smith: Let me guess, you've plucked up your courage and decided to dye your hair red.

Sarah: Chestnut red, I think.

Mrs. Smith: OK. These are the shades we have. I would recommend this one for you; it matches the colour of your eyes and *complexion*⁸. What do you think?

Sarah: You're the expert here; I'll let you do anything you want.

(*Mrs. Smith* shampoos⁹ *Sarah's hair*, brushes¹⁰ it with a hair brush¹¹ and then she starts putting on the hair dye they have been talking about.)

Mrs. Smith: I'll wash your hair after half an hour. Taking into consideration that your hair is very fragile, I think half an hour will suffice¹². After all, we don't want to get it burnt, do we?

Sarah: No, we don't.

Mrs. Smith: OK then, just sit over here for 30 minutes while I'll be cutting your friend's hair. You'll find the same magazines you can leaf through¹³.

Sarah: Okay.

Mrs. Smith (looking at Diana's hair): Well, Miss Diana, from what I see the perm didn't agree with your hair. Luckily, it has grown enough to look decent if we cut the curls. Would you like me to do that?

Diana: Yes, that would be wonderful.

Mrs. Smith (after having cut and trimmed¹⁴ Diana's curls): How do you like it?

Diana: It's perfect. I can tell you now that I was a little bit worried, but now everything's very fine. Thank you.

Mrs. Smith: OK, now let's wash Miss Sarah's hair and see if she is happy with the new colour. (*She shampoos Sarah's hair and dries¹⁵ it with an electric hair dryer¹⁶.*) What do you say about that?

Sarah: It's perfect. I have always wanted to look like that.

Mrs. Smith: Now, Miss Sarah, dyed hair always tangles when washed, so after every wash you should use some conditioner. Never brush your hair while wet, always use a comb, or even better, your fingers. Brushing while wet causes a significant amount of breakage. Also, your hair is a little dry, so use shampoo for dry hair at least in the first month or so.

Sarah: Ok. Thank you very much.

Mrs. Smith: You're welcome. Enjoy your new colour, and your new hairstyle, and see you next time.

Sarah: See you.

(*They pay and leave.*)

VOCABULARY NOTES

¹ **throw a party** *infml* – to organise a party; (a da o petrecere)

² **accommodate** – if a room, building etc can accommodate a particular number of people or things, it has enough space for them; (a caza, a permite prezența)

³ **casual (clothes)** *infml* – not formal or not suitable for special occasions; (îmbrăcăminte lejeră/ haine lejere, de mică ținută)

⁴ **curls** – pieces of hair which grow or have been formed into a curving shape, or something that is the same shape as this; (bucle)

⁵ **haircut** – the style in which someone's hair is cut, or an occasion of cutting or styling the hair; (tunsoare)

⁶ **become someone** – to cause to look attractive or to be suitable for, to suit; (a veni bine, a te aranja)

⁷ **dye one's hair** – to change the colour of one's hair using a special liquid paint (or shampoo); (a vopsi părul)

⁸ **complexion** – the natural appearance of the skin on a person's face, esp. its colour or quality; (ten)

⁹ **shampoo** – (a) soapy liquid used for washing hair, or for washing particular objects or materials; (șampon)

¹⁰ **brush one's hair** – to clean one's hair with an object with short pieces of stiff hair, plastic or wire fixed into a usually wooden or plastic base or handle; (a pieptăna)

¹¹ **hair brush** – an object with short pieces of stiff hair, plastic or wire fixed into a usually wooden or plastic base or handle; (perie de păr)

¹² **suffice** – to be enough; (a fi suficient)

¹³ **leaf through** – to turn the pages quickly and read only a little of a book, a magazine etc. (a răsfoli, a frunzări)

¹⁴ **trim** – to make (something) tidier or more level by cutting a small amount off it; (a rotunji, a uniformiza)

¹⁵ **dry** – to make your hair completely dry, especially after it has been very wet; (a usca)

¹⁶ **electric hair dryer** – a small machine that blows warm air; (foen)

SPEAKING AND WRITING ACTIVITIES

Exercise 1. Render in Indirect Speech the first 14-16 lines of the dialogue in text A (in oral or/and in written form).

Language Functions

Expressing Agreement and Disagreement

<i>Expressing Agreement</i>		
Formal	<i>Stronger</i>	<i>Weaker</i>
	I couldn't agree more!	Well, you've got a point there.
	That's absolutely true!	There's something like that, I suppose.
	Absolutely!	I guess you could be right.
	Quite!	Well, possibly.
	I take your point.	
	I'd go along with you on that/there.	
Informal	I'm with you on that/there.	
<i>Expressing Disagreement</i>		
Formal	<i>Stronger</i>	<i>Weaker</i>
	I disagree entirely.	I'm not sure if I'd go along with you on that/there.
	I wouldn't go along with you on that/there.	I'm inclined to disagree with that.
		I'm not sure you're right there.
Informal	You can't be serious.	That's a little far-fetched, isn't it?
	You must be joking.	
	How on earth can you say such a thing?	

Exercise 2. Imagine your conversation with a hairstylist who is trying to convince you that you need to change your look. Use structures from the *Language functions* box.

Exercise 3. Express your disagreement with the way your best friend wants to have her/his hair cut. Use structures from the *Language Structures* box.

THE BRITISH CORNER

London Parks. London parks are spectacular and truly amazing. Considering the large number of London parks, we will concentrate on the most popular ones and the leisure and physical activities that can be done there.

Hyde Park - This is the most famous London park and it has the best location from where you can reach main shopping areas. Being 360 acres in size it can take some time to cross it over. In summer time there is an option of renting a small boat and gently paddling in the lake, having refreshing drink or maybe fishing in certain allocated places. If you are into roller-skating, this is the place for you. At the Speakers' Corner you are free to scream at the whole wide world or have a normal debate with strangers about topics that interest you as long as you have a platform under your feet, be it a newspaper, a cardboard, a wooden chair, etc. Kensington Palace can be found in Kensington Gardens, part of Hyde Park. If you would like to pay tribute to late Princess Diana, go there. After her death thousands upon thousands of people came just to lay flowers and leave cards.

Another famous London park is *St. James's Park*. Inside the park you can see St. James's Palace that was originally built on the site of a lepers' hospital. Just before his execution Charles I decided to spend his last night there. It is the home of Duke and Duchess of Kent as well as offices for various other royals. You are not allowed to go inside, apart from Chapel Royal that is open for services only. Not far from the Palace you will emerge on to Parliament Square and see the splendours of Big Ben, the Houses of Parliament and Westminster Abbey.

Situated in northwest London, *Regent's Park* can offer you a variety of fun and leisure. Inside the park there is a boating lake where you can rent a boat and take pictures of birds nesting on an island placed in the middle of the lake. If you are an avid lover of beautifully cultivated flowers, you will have a memorable experience.

With plenty of chairs and benches around, you could just sit and watch time pass you by. There is a small restaurant inside the park, but our suggestion is to bring a picnic basket with you. On the north side of the park there is the London Zoo. Following recent renovations and installation of new cages, you can see endangered species and help the animals by adopting them. It will give you a sense of achievement and will really help the preservation of the Zoo that is always in need of financial support. You can play a game of tennis or if you have come in larger numbers there are plenty of football fields where you can test your skills.

Close to Regent's Park there is a small park called *Primrose Hill Park*. During the summer months many people go there to sunbathe or read a newspaper and gently doze off. It offers a nice view of central London if you can manage to climb to the top.

Another park is *Richmond Park*. With a kind of wild exterior, this park has a certain look that will calm you and maybe extinguish the way we live urban life. You have a good chance of seeing deer grazing and walking around the park. They often roam around in the summer months. Relationship between locals and deer has been a long time established and they are very tame. By the way, they are Royal property so, if you are driving through the park, be careful and look out for them crossing the road.

(adapted from free Internet source)

Text B

MY HAIR IS SO CRAZY

My hair is so crazy. When I woke up this morning and glanced in the mirror it looked like I had been doing one of those stand-on-your-head breakdance moves all night long. Hair going this way and that way and curling into my lips, shoving itself inside my ears, splaying skyward, spotlight shining, and now it just wants to run in all different directions.

My hair is so crazy. I didn't even bother to brush it this morning. I just headed to work like this, 95 percent of me *sealed*¹ up tight in a nice suit, but this hair, like some kind of punk rocker.

And as I arrive to work, park my car, *climb*² out with my briefcase – my glass office building glistening in the morning sun, lifeless – I'm providing excuses for my hair, thinking to myself, I'm just sick of the whole brushing thing, you know? I mean, does it ever stop? Every morning, brush brush brush. Every evening, brush brush brush. *Gel*³ it, spray it, it still goes haywire. I'm not brushing it anymore.

My fellow co-workers, *stumbling*⁴ in to work with me, are starting to stare. This is not the "Me" they know.

"Hello, hello, good morning, good morning," the uniformed security guard says to the workers as they pass his station. He sees me, and my hair. "Good mor– well, it looks like it's Crazy Hair Day."

I *nod*⁵ and smile. I get on the *elevator*⁶. It's crowded with people sporting perfectly coifed hairdos. One balding guy is looking at me and my hair out of the corner of his eye.

"What does he mean, crazy?" my hair says to me. No one else can hear him.

"He means crazy," I say privately. "You saw yourself in the mirror. You're positively crazy today."

"I do feel sort of liberated, now that you mention it," my hair says.

I get off the elevator at my floor, walk through the rows of pale *cubicles*⁷ to my own.

Patrick – my work *buddy*⁸, Mr. Prim and Proper, is standing by my cubicle, holding a cup of coffee. He's looking *sleek*⁹ of *skull*¹⁰. He has a blonde flat top, gelled.

"Look at you," he says as I approach. He's so amazed I think he's going to start laughing out loud. "Your hair is *whacked*¹¹."

"You are right about that, sir", I say. "It is more whacked than you know."

"Why does he say I'm whacked?" my hair says, as Patrick aims a few hair cutdowns in my direction.

"Because you are whacked", I say privately, while pretending to listen to Patrick. "You are a complete mess. You are so messy."

I put down my briefcase, turn on my computer. I nod at Patrick's latest joke.

"But I don't feel whacked", my hair says. "I feel good, actually. I feel free, like I've just been in a *convertible*¹²."

"Trust me, you are crazy, whacked and free", I say.

Cynthia comes up to my cubicle, wearing her precise red dress and heels, *auburn*¹³ hair tied neatly in a *bun*¹⁴.

"What's with your hair?" she says. "It's all crazy."

"This guy here is turning into a punk rocker", Patrick explains.

"That's right, Patrick" I say.

"Let me know if you need a tambourine player", Cynthia says, smiling a little.

She walks off.

In the morning meeting, my boss – 40, with sane hair – is *rambling*¹⁵ on about something or other. I'm drawing pictures of cavemen and cavewomen on my *pad*¹⁶ of paper.

My hair is talking about moving to Alaska.

"I hear it's nice there", my hair says. "It's wild and free."

"Hair" I say privately, teasing, "you are so crazy. Get a grip. You can't move to Alaska."

"No", my hair says, "I can move to Alaska. You're the one that's holding me up. You're so not crazy."

"Wait a minute", I say privately. "I'm the one that messed you up in the first place."

"So," my hair says. "Move with me to Alaska."

"OK," my boss says, "does anyone have anything else?" He scans the faces lining the conference table, stops at mine, and checks out my crazy hair.

"He's checking me out," my hair says.

"Just sit still," I say privately.

"Yes, I have something," Patrick says.

He's sitting down at the other end of the table, next to Cynthia, tapping his pencil. He looks a bit agitated.

"I'd like to know," Patrick continues, "why I didn't receive the *memo*¹⁷."

"What memo?" the boss says.

"The one that told us it's Crazy Hair Day," he says.

Laughter bursts in my direction, from all angles. I'm not even embarrassed. I just look at Cynthia and her tight bun and smile. She's giggling quietly.

"Sure, go ahead and laugh," my hair says. "You all have *lame*¹⁸ hair."

The morning passes pretty quickly, what with all the people coming by my cubicle to check out my hair. My hair basks in the attention. He loves himself.

"Mess me up again," he says, and I do.

Soon, it's lunch. I leave five minutes before I know Patrick will arrive. I hit the *cafeteria*¹⁹ and its *stifled*²⁰ workers who wear hairnets. I take my *tray*²¹ out to the company courtyard. I have my choice of benches, so I choose one near the fountain, in the sun.

"Oh, this is so nice," my hair says. "Oh, that sun is nice. You know how to treat hair. You love having crazy hair. Admit it."

"Yes," I say privately. "I can't understand why I never had it before."

"It's a giant *release*²², isn't it?"

"Yes. It was as if all my insecurities were tied directly to you, my hair, and when I left you messy, they all just flew away."

Cynthia comes up with her tray in hand.

"Got room for one more?" she says.

I *scoot over*²³ on the bench. "Please," I say.

We briefly *chitchat*²⁴ about work matters. Then she *cuts to the chase*²⁵.

"So, what made you decide to do the crazy hair thing?" Cynthia says.

"Tell her. Tell her I'm not crazy. Tell her the rest of the world is crazy," my hair says.

"I don't know," I say. "I just don't – I just can't – make myself brush my hair anymore."

"Yes," she says, "I know what you mean. I get so sick of dealing with mine. Sometimes, you've just got to be a little crazy, I guess."

We were having an interesting conversation when we all realized Patrick was standing in front of us, tray in hand.

"*Dude*²⁶," he says, "everyone is talking about your whacked hair."

I look at him, not really knowing what to say. I look back at Cynthia.

She looks at her watch.

"Whoops," she says. "I forgot. I've got a conference call. Patrick, you can have my seat."

She glances at me, smiles, and hurries away.

Patrick sits next to me, takes a mouthful of food. He looks out over the courtyard, the fountain, our office building towering above us. His gelled blonde flat top gleams in the sun.

"Alaska," my hair says.

My hair is so crazy.

(Jamie Allen, *My Hair Is So Crazy*)

VOCABULARY NOTES

- ¹ **seal** – to enclose; (a închide)
- ² **climb** – to move up, down, or across something using one's feet and hands, especially when this is difficult to do; (a se cățara)
- ³ **gel** – to put gel into your hair; (a te da cu gel)
- ⁴ **stumble** – to hit one's foot against something or put one's foot down awkwardly while one is walking or running, so that one almost falls; (a se împiedica)
- ⁵ **nod one's head** – to move your head up and down, especially in order to show agreement or understanding; (a încuviința, a da din cap aprobator)
- ⁶ **elevator** (*AmE*) – a machine that takes people and goods from one level to another in a building; Syn. **lift** (*BrE*); (ascensor, lift)
- ⁷ **cubicle** – a small enclosed area in an office, separated from the rest of it by low, thin, prefabricated glass or curtained walls to give one a sense of privacy; (*approx.* birou)
- ⁸ **buddy** *informal* – a friend; (amic)
- ⁹ **sleek** – straight, shiny, and healthy-looking; (lins, lucios, neted)
- ¹⁰ **skull** – the bones of a person's or animal's head; (craniu)
- ¹¹ **whacked** (*AmE*) *informal* – looking very strangely; (a arăta ciudat, straniu)
- ¹² **convertible** – a car with a soft roof that you can fold back or remove; (mașină decapotabilă)
- ¹³ **auburn** – a reddish brown colour; (roșcat-cafeniu)
- ¹⁴ **bun** – a woman's hairstyle where the hair is gathered into a round shape at the back of the head; (coc)
- ¹⁵ **ramble** – to talk for a long time in a way that does not seem clearly organized, so that other people find it difficult to understand you; (a vorbi vrute și nevrute, a bate câmpii)
- ¹⁶ **pad** – several sheets of paper fastened together, used for writing or drawing; (bloc notes)
- ¹⁷ **memo** – a short official note to another person in the same company or organization; (notă, anunț)
- ¹⁸ **lame** – not very good-looking; (jalnic)
- ¹⁹ **cafeteria** – a restaurant, often in a factory, college etc, where you choose from foods that have already been cooked and carry your own food to a table; (restaurant)
- ²⁰ **stifled** – not breathing comfortably; **stifled workers** – (în text) cu personalul său sufocat de (aburi și) căldură
- ²¹ **tray** – a flat piece of plastic, metal, or wood, with raised edges, used for carrying things such as plates, food etc; (tavă)
- ²² **release** – a feeling that you are free from the worry or pain that you have been suffering; (eliberare, ușurare)
- ²³ **scoot over** – to move to one side, especially in order to make room for someone or something else; (a te da mai încolo)
- ²⁴ **chitchat** – to talk about things that are not very important; (a pălăvrăgi)
- ²⁵ **cut to the chase** *informal* – to immediately start dealing with the most important part of something; (a intra în miezul problemei)
- ²⁶ **dude** *informal* – fellow, chap; (în text – Ascultă omule/amice)

COMPREHENSION

Exercise 1. Answer the questions related to Text B, then write about (discuss) the other proposed issues:

1. What is the text about?
2. What did the character resemble that morning with? Why?
3. What does the narrator say about Patrick?
4. What did Patrick say during the conference?
5. Where does the character's hair want to move?
6. Identify the narrator of this story and the respective point of view.
7. Who are the protagonist and respectively the antagonist in this story?
8. Explain how the "antagonist" in the story helps the reader understand the protagonist's personality.
9. Explain the means by which the author obtains comic effect in his short story.

Exercise 2. Make a short description of four different hairstyles.

Exercise 3. Write a paragraph using the following words: *brush, conditioner, curler, dye, hairdresser's, long hair, shampoo.*

VOCABULARY PRACTICE

Exercise 1. Use a suitable monolingual dictionary to write the phonetic transcription of the words listed at *Vocabulary Notes*.

Exercise 2. Give the synonyms of the following words from the text: *alike, confide, dwelling, elation, floor, gentle, large, limit, slender, strange, wide, wish*.

Exercise 3. Using the prefixes *dis-, in-/im-, un-, de-* form the antonyms of the following words in the text: *appearance, bounded, compose, connect, constant, credible, familiar, place, pleasant, possible*.

Exercise 4. Give the antonyms of the following words in the text: *arrival, descend, early, entrance, happy, liberty, lower, old, open, sell*.

Exercise 5. Give the homonyms of the following words, write their phonetic transcription and then translate them into Romanian: *draft, dual, eave, elicit, enumerable, faint, fair, faro, faun, faze, fay, feat, feint, filter, find, fir, fisher, flair, flea, flew, flier, floe, flour, for, foreword, forth, foul*.

Exercise 6. Give the derivatives of: *air, build, comfort, garden, space*.

Exercise 7. Find and correct the 10 mistakes in the text below:

Contrary to what you may believe, the 1960s hairstyle was just that – styled. Wether “long, straight, curly, fuzzy” a great deal of attention was paid to geting just the right look. Although there was more flexibility in length and cut then before, hair styles were controled. Curls were all the rage. Big deep ones, small tight ones and even spit curls. But the way one achieved a Sixties hairstyle was trough suffering.

Women actually slept in some Coke can sized rollers every night. They did not enjoy the luxury of blow-driers. They sat under some enornos hair driers which were as load as freight trains so one couldn't here anything.

Fortunately, they only used these for special ocasions. Otherwise they woud just sleep in their rollers.

Exercise 8. Fill in the blanks with words derived from the ones in brackets:

2005 hairstyles are all about being exuberant, bold and strong. The modern woman is versatile with her (appear) – her (elegant) full of (extravagant)! Hairstyles are full of (move) and will mix textures and effects with a combination of (soft) and (provoke). Styling becomes airy light and magical, (regular) or geometric. Different (long) are overlaid and mix (light) with false (simple) to enhance the features.

Exercise 9. Match the following words with the definitions:

Word	Definition
1. ringlet/curl	a. a type of hairstyling where the hair is pulled back from the forehead and tied in a compact package resembling a small loaf of bread
2. bob	b. the front part of the hair cut to hang or curl over a person's forehead
3. ponytail	c. a hairstyle in which the hair extends out from the head like a halo or cloud.
4. braid/plait	d. a loose curl in your hair.
5. wave	e. long hair is parted in the middle and tied on the sides, often curled into ringlets (hence the name).
6. pigtail	f. a process in which you make straight hair curly by using chemicals, or hair that has been treated in this way.

7. perm (permanent wave)	g. hair tied together at the back of your head and falling like a horse's tail.
8. afro	h. a long curl of hair that hangs down.
9. bun	i. a hairstyle where your hair hangs to the level of your chin and is the same length all the way round your head.
10. fringe	j. a length of hair that has been separated into three parts and then woven together.

Exercise 10. Match the following phrases with their definitions and then give their Romanian correspondents:

Phrase	Definition
1. to get in somebody's hair	a. not to harm someone in any possible way
2. to make somebody's hair stand on end	b. a lot of hair
3. the hair of the dog (that bit you)	c. to allow yourself to behave much more freely than usual and enjoy yourself.
4. not to touch a hair of somebody's head	d. to annoy someone, usually by being present all the time.
5. a full/good/thick, etc. head of hair	e. an alcoholic drink taken to cure a headache caused by drinking too much alcohol the night before.
6. let your hair down	f. to not see someone at all for a fairly long period of time.
7. not see hide nor hair of (<i>spoken</i>)	g. to make someone very frightened
8. keep your hair on	h. to feel anxious and upset because you are worried.
9. to tear one's hair out	i. to not show any emotion when you are told something bad or when something bad happens
10. not turn a hair	j. an expression used to tell someone to stop being so angry or upset

Exercise 11. Find the meaning of the following expressions containing the noun *face* and then use them in sentences of your own:

- ◆ poker-faced
- ◆ to be as plain as the nose on your face
- ◆ to stare somebody in the face
- ◆ to fall flat on one's face
- ◆ to be laughing on the other side of one's face
- ◆ get out of my face!
- ◆ to laugh in somebody's face
- ◆ until you are blue in the face
- ◆ on the face of it
- ◆ to throw something back to somebody's face

Exercise 12. Give the Romanian correspondents of the following structures:

- ◆ **nail something down** – if you nail down an arrangement or decision, you fix and agree to the details of it
- ◆ **nail somebody down** – to make someone give you exact details or a firm decision about something
- ◆ **hit the nail on the head** – to describe exactly what is causing a situation or problem
- ◆ **another/the final nail in the coffin** – an event which causes the failure of something that had already started to fail

- ◆ **nail a lie** – to prove that something really is a lie
- ◆ **fight tooth and nail** – to try very hard to get something you want

Exercise 13. Fill in the blanks with corresponding words from the list below: *blanket, down, edge, flattened, to jump, only, pull, roof, tomato, yank, yelled*

A Brunette, a Redhead, and a Blonde escape a burning building by climbing to the The Firemen are on the street below, holding a blanket for them ... into.

The firemen yell to the Brunette, 'Jump! Jump! It's your ... chance to survive!' The Brunette jumps and swish! The firemen ... the blanket away. The Brunette slams into the sidewalk like a

'C'mon! Jump! You gotta jump!' say the firemen to the Redhead.

'Oh no! You're gonna pull the ... away!' says the Redhead.

'No! It's Brunettes we can't stand! We're OK with Redheads!

'OK' says the Redhead, and she jumps. Swish! The firemen yank the blanket away, and the lady is ... on the pavement like a pancake.

Finally, the Blonde steps to the ... of the roof. Again, the firemen yell 'Jump! You have to jump!' 'No way! You're just gonna pull the blanket away!' ... the Blonde. 'No! Really! You have to jump! We won't pull the blanket away!' 'Look,' the Blonde says, 'nothing you say is gonna convince me that you're not gonna ... the blanket away! So what I want you to do is put the blanket ..., and back away from it.'

Exercise 14. Fill in the blanks with corresponding words from the list below, then translate the text into Romanian: *addressing, are repeating, does, either, gleam, had seen, head, into, might have met, more, motion, past, possible, recall, red-haired, second, stopping, tongue, wondered.*

I spent my ... day at Vera Cruz as I had spent the first. But I watched for the coming of the ... beggar, and as he stood at the tables near mine I examined him with attention. I felt certain now that I ... him somewhere. I even felt certain that I had known him and talked to him, but I still could ... none of the circumstances. Once ... he passed my table without ... and when his eyes met mine I looked in them for some ... of recollection. Nothing. I ... if I had made a mistake and thought I had seen him in the same way as sometimes, by some queer ... of the brain, in the act of doing something you are convinced that you ... an action that you have done at some ... time. I could not get out of my ... the impression that at some moment he had entered ... my life. I racked my brains. I was sure now that he was ... English or American. But I was shy of ... him. I went over in my mind the ... occasions when I ... him. Not to be able to place him exasperated me as it ... when you try to remember a name that is on the tip of your ... and that eludes you. The day wore on. (from W. Somerset Maugham, *The Bum*)

Exercise 15. Translate into English:

A. Intern în clinica particulară a marelui chirurg Proda, Walter muncea ca un rob când Salema Efraim, atunci în vârstă de 50 de ani, suferise o operație. Walter pe atunci era un tânăr zvelt, cu o bărbuță castanie în jurul unui obraz de Crist de ivoriu, cu ochi albaștri, deschiși extatic și prelung spre tâmpilele transparente, cu buze roșii ca de vopsea și cu părul castaniu-roșiatic, ondulat ușor în jurul unei frunți mate, fizic fără nici un raport cu moralul uscat al tânărului ambițios, fizic de care nu-și dăduse până atunci seama, deoarece în preocuparea lui ambițioasă îndepărtase, aproape fără să le observe, avansurile studentelor amozate.

Salema Efraim, de cum se putuse rezema între perine, după operație, îi propusese afacerea în cifre clare: zece ani de medicină robotică și norocoasă nu i-ar fi putut aduce de atunci încolo un sfert măcar din ce-i oferea banchereasa. Walter primise. (...)

În sanatoriul Walter pentru fiecare serviciu se afla un practician reputat. Walter personal nu făcea nici chirurgie și nici boli interne; era șeful: ceva mai mare ca toți, dar și mai mic, de aceea chiar își rezervase domeniul vast și necontrolabil al bolilor nervoase. Nu însă fără drepturi; citise mult în această

direcție și acum putea experimenta. Avusese unele rezultate bune și cum clientela de lux e și clientela de reclamă, reputația lui depășise zidurile sanatoriului și devenise chiar un fel de celebritate pe care el o purta cu desfătare subțire nepăsătoare. Nu mai avea fața de Crist, cum nu mai avea de la moartea Salemei nici cununa de spini. În război – pe care-l făcuse corect la un spital de etapă – își răsese barba mică ce-i încadra paloarea și tenul i se bronzase; albastrul ochilor se oțelise, iar figura, fără semne vizibile, luase ceva matur și sever. (Hortensia Papadat-Bengescu, *Drumul ascuns*)

B. O vopsea bine aleasă nu numai că poate ascunde vârsta, odată cu firele albe de păr, dar dă și strălucire părului, aducând un plus de șarm. În plus, după vopsire firul de păr devine mai suplu, ușor de aranjat. Pentru vopsit nu trebuie să te duci neapărat la salon, căci această operație poți s-o faci și tu singură, acasă. Mai întâi alege nuanța potrivită, cu un ton-două mai deschisă (pentru o culoare mult mai deschisă trebuie mai întâi să te decolorezi) sau mai închisă decât nuanța ta naturală. Alege o vopsea cu filtru UV, care va proteja culoarea mult timp, și cu uleiuri esențiale, care hrănesc firul de păr în timpul colorării. Ai în vedere faptul că dacă ai tenul deschis, nuanțele mai închise te vor îmbătrâni. Un nuanțator poate remedia situația dacă rezultatul nu este chiar cel dorit. Dacă ai părul lung sau mediu, e bine să folosești două cutii de vopsea, fiind știut că intensitatea culorii depinde de cantitatea de vopsea folosită și nu de timpul îndelungat al acționării. Între vopsire și permanent este recomandabil să lași să treacă o săptămână, în caz contrar părul se va deteriora. Dacă vrei neapărat să te vopsești, adaugă în vopsea 3-4 picături de ulei de măsline și redu timpul de acționare al vopselei. Gravidele pot folosi în al doilea și al treilea trimestru de sarcină șampoane colorante, nuanțatoare, vopsele naturale sau pot recurge la alte procedee în care substanțele chimice nu ating pielea capului (șuvițe). Folosește mănuși, pensule speciale și vopsește-te într-un spațiu bine aerisit pentru a reduce expunerea la compuși chimici. După vopsire, poți îndepărta petele de pe piele prin masarea ușoară a zonei cu un tampon înmuiat în suc de lămâie. (adapted from *Femeia de azi*, nr. 42, octombrie 2006)

ESSAY WRITING

Exercise 1. Write down a narrative essay in which to describe your funniest/ saddest experience at the hairstylist's.

READING EXERCISE

Exercise 1. The paragraphs in the following text have been mixed up. Rearrange them in the original order:

A. The French Revolution and Empire and the accompanying taste for simplicity and the antique had a great effect on hairstyles. Both men and women cut their hair very short, like the Roman emperors, or women twisted their hair into Greek knots, with short curls framing the face, or later into smooth plaits around the head. They also wore coloured wigs. Gradually as men became more concerned with commerce, they spent less time on their hair. In the 19th century they kept it relatively short, sometimes curled and dressed with Macassar oil. Most men wore some variety of moustache, sideburns, or beard.

B. In the 1950's the invention of rollers for waving hair made possible the very short, layered Italian cut. As young, active, informal women discarded hats, hair styles, bouffant styles and the smooth, geometric cuts became more important. In the 1960's the availability of natural-looking hair pieces in the form of full wigs, half wigs, or long falls, at all prices, enabled almost every woman to own one or more to suit her taste and mood.

C. In the early part of the 18th century, women had trim little crimped or curled heads, powdered and decorated with garlands or bows. They were also extravagantly adorned with feathers, ribbons and jewels. Such constructions required several hours' work every one to three weeks. On the other hand, men continued to wear wigs but generally smaller and lighter ones, powdered white. Some wigs were tied back into a "queue" encased in a black silk bag, some were braided, and some were held by a black bow. The law, the army, and the navy each had its own style of wig. Some men wore their own hair in a "queue".

D. As a result of World War I, women everywhere cut or "bobbed" their hair as a symbol of their political and social emancipation. There followed a succession of short, head-clinging hairstyles inspired by film stars – the page boy of Garbo, the peekaboo of Veronica Lake. Short hair greatly increased the popularity of the permanent wave, invented by the German Charles Nessler about 1905. The early permanents required heat, took 12 hours, and sometimes gave a frizzy effect. Later the cold wave, with chemicals, simplified the process.

UNIT 7

AT THE DOCTOR'S



Text A

AT THE DOCTOR'S

One evening, Sarah went to bed feeling rather bad. In the morning, she woke up feeling even worse.

Sarah: I think I've caught a cold. I feel very weak and shivery.

Mrs. Cooper: Do you have a temperature?

Sarah: I don't know. Give me a thermometer, please, so I can see. *(She puts on the thermometer and finds that she has 38 degrees.)* Yes, I do.

Mrs. Cooper: Do you have a sore throat as well?

Sarah: Yes, and a headache. And overnight my nose was almost totally stuffed up off and on, and I was hardly able to pull any air in through it.

Mrs. Cooper: I think this is an emergency and we should better call the family doctor's office at once. *(She calls the doctor's office and asks him to make an emergency house call.)*

Doctor (to Sarah): I understand from your mother that you have a temperature, a runny and partially stuffy nose, and a headache. You're also coughing. By the way, is your cough dry or is it chesty and you also cough up some mucus?

Sarah: It's dry and tickly and most irritating.

Doctor: How long have you felt like that?

Sarah: I got the first symptoms yesterday morning and they have kept getting worse ever since.

Doctor: Next time you'd better let me know from the very beginning. Now let me check on your throat. Open your mouth and say "Ah". Just as I expected. Your tonsils are a little swollen. Now let me check your lungs. *(He taps Sarah on the back rib cage.)* There's nothing wrong here.

Sarah (anxiously): Do I have the flu?

Doctor: We've had no cases of flu this summer, so I think it is just a bad cold. However, we have to be careful, because we don't want to develop any serious complications.

Sarah (comically knowingly): Like bronchitis or pneumonia or even pneumothorax?

Doctor (laughingly): You're much too young and strong for all this. But good for you to be conversant with all this medical mumbo-jumbo. Now, I shall prescribe some pills for you to take. They are antibiotics, so take them at the exact hours. Stay indoors while you still have a temperature. Avoid staying in the draught and do not drink anything from the refrigerator.

Sarah: Is my condition contagious? You know, we have a guest from Romania, and I would not like to give it to her.

Doctor: No, don't worry. Colds are not contagious.

Sarah (more at ease): So I don't need to be injected, do I?

Doctor: No, I won't prescribe you any injections for the moment. But I shall call on you again in two days. If your condition is not improved, I might give you an injection. But only one, don't you worry. (*The doctor goes out of the room to talk to Mrs. Cooper.*)

Mrs. Cooper: So what is wrong with Sarah, Doctor?

Doctor: She just has a bad cold. It is not contagious, so she does not need to be hospitalized, but it shouldn't be neglected because it may develop severe complications. So keep her in bed while she is ill. Here you have the prescription. I shall call on you again in two days to see if her condition is improved. If there are any problems in the meantime, please give me a call.

Mrs. Cooper: Thank you very much, Doctor. Would you like to have a cup of coffee with us?

Doctor: I'm afraid I can't. I have to go to the hospital in a hurry. Duty calls, you know.

Mrs. Cooper: All right, then. See you in two days. And thank you!

Doctor: Don't mention it. Always glad to help.

SPEAKING AND WRITING ACTIVITIES

Exercise 1. Render in Indirect Speech the first 14-16 lines of the dialogue in text A (in oral or/and in written form).

Language Functions

Explaining and Justifying

The (main) aim/reason/motive for/behind DOING... is so that.../is to...
Only by DOING... can/will X DO...
Taking into account factors like X, then + SENTENCE
You've got to take X into consideration.
The main/most important point seems to me that + SENTENCE
It seems to me evident/obvious that + SENTENCE
It may seem/sound unlikely/impractical, but + SENTENCE
Given the circumstances/All things considered/In view of X I think + SENTENCE
On the one hand... but on the other hand...
SENTENCE + because I'm convinced that/I consider that/I'm sure that + SENTENCE
It's important to keep X in mind/remember X
Think of X this way: + SENTENCE

Exercise 2. In pairs, find five things that are good for your health and five things that are bad for your health.

Exercise 3. Discuss with your partner how often people should have their health tested. Justify your point of view taking into account issues such as age, sex, heredity, living conditions, job.

THE BRITISH CORNER

The Tower of London. Founded nearly a millennium ago, the Tower of London has protected, housed, imprisoned and been for many the last sight they saw on Earth. It has been the seat of British government and the living quarters of monarchs; the site of renowned political intrigue, and the repository of the Crown Jewels. It has housed lions, bears, and (to this day) flightless ravens, not to mention notorious traitors and framed members of court, lords and ministers, clergymen and knights.

Despite the myth that the Tower of London was built by Julius Caesar (as mentioned by Shakespeare in his play *Richard III*) and the story that the mortar used in its construction was tempered by the blood of beasts, the Tower of London was founded in 1078 by the new Norman king, William the Conqueror, on the north bank of the river Thames in London. The tower was meant both to protect the Normans from the people of the City of London and to protect London from outside invaders. The Tower was the most awe inspiring, and frightening structure to the Anglo-Saxon people who were trying to get used to the rule of William the Conqueror and functioned as a major royal residence from the time of Henry III till the time of Oliver Cromwell, who demolished the old palatial buildings.

The Tower of London was also used as a prison for those of high rank and for religious dissidents. Those of high rank, including prisoners of royal status, were housed in relative comfort. Religious dissidents were however much more severely treated and were often tortured. Among the most famous prisoners, we should mention: Ranulf Flambard, Bishop of Durham, (the first prisoner, in 1100), John Balliol King of Scotland, David II King of Scotland, Henry VI of England, Queen Elizabeth I (imprisoned for two months in 1554), Sir Walter Raleigh, Rudolph Hess, deputy leader of the German Nazi Party. The last prisoners were held in the tower for a few days in 1952.

The military use of the Tower as a fortification, like that of other such castles, became obsolete with the introduction of artillery, and the moat was drained in 1830. However, the Tower was still occasionally used as a prison, even through both World Wars.

Although it is no longer a royal residence, the Tower officially remains a royal palace, and as such, maintains a permanent Guard: this is found by the unit forming the Queen's Guard at Buckingham Palace. Two sentries are maintained during the hours that the Tower is open, with one stationed outside the *Jewel House* and one outside the *Queen's House*.

The Tower today is principally a tourist attraction. Besides the buildings themselves, the British Crown Jewels, a fine armour collection from the Royal Armouries, and a remnant of the wall of the Roman fortress are on display.

It is manned by the *Yeomen Warders* (known as *Beefeaters*), who act as tour guides, provide security, and are a tourist attraction in their own right. Every evening, the warders participate in the Ceremony of the Keys, as the Tower is secured for the night.

Crown Jewels. The Crown Jewels, famous world-wide, are a symbol of monarchy for the British people and, as such, their value represents more than gold and precious stones. They have been used by English kings and queens since 1660 or earlier and they have been kept in the Tower since 1303. The Crown Jewels are part of the national heritage and held by The Queen as Sovereign. The collection includes regalia (those items used at coronation), other crowns and pieces.

(adapted from free Internet source)

Text B

HOMEOPATHY¹

Homeopathic medicine is a natural pharmaceutical science that uses various vegetal, mineral or animal substances in very small *doses*² to stimulate the sick person's natural defences. The medicines are individually chosen for their ability to cause in overdose the similar symptoms the person is experiencing. "Homoios" in Greek means *similar* and "pathos" means *disease* or *suffering*. Since one's symptoms are actually efforts of the organism to re-establish homeostasis or balance, it is logical to seek a substance that would, in overdose, cause the similar symptoms the person is experiencing. The medicines, thus, go *with*, rather than against, the person's natural defenses. In essence, homeopathy is composed of two highly systematic methods: *toxicology*³ and *case study*⁴. First, the homeopath finds out the specific physical, emotional, and mental symptoms that various substances cause in overdose. Second, the homeopath interviews his/her patient in great detail to discover the totality of physical, emotional and mental symptoms the respective person is experiencing. Third, the homeopath seeks to find a substance that would cause the similar symptoms the person has and then gives it in small, specially prepared doses.

Homeopaths, like many modern physiologists, recognize that symptoms represent the best efforts of the organism to adapt to and defend against various stresses or *infections*⁵. Because the body is not always successful in dealing with every stress or infection, it is important to find a substance in nature that has the capacity to *mimic*⁶ the symptoms the person is experiencing in order to aid the body in its efforts to defend and ultimately *heal*⁷ itself. The "law of similars," the basic principle of homeopathy, is even used in some conventional medical therapies, such as *immunizations*⁸ and allergy treatments. These treatments, however, are not pure homeopathy since homeopathic medicines are more individually prescribed, given in smaller doses, and used to treat sick people *and* to prevent disease.

Although we do not understand precisely how the homeopathic medicines work, there is clear evidence that the medicines are active and can heal. Homeopathy became popular in the United States and in Europe during the 1800s because of its success in treating the many infectious diseases that *raged*⁹ during that time, including yellow fever, *scarlet fever*¹⁰, *cholera*¹¹, and many others. The death rate in homeopathic hospitals was between one-half to one-eighth of those in conventional medical hospitals. Homeopathic medicines also have been shown to work on infants and on various animals (including dogs, cats, horses and even cows) where it is highly unlikely that they are acting only as a *placebo*¹². Homeopaths also find that people who are being treated with homeopathic medicine for a chronic disease sometimes experience a temporary exacerbation in their symptoms as the body's defences are being stimulated. Homeopaths have found that a "healing crisis" is sometimes necessary to achieve healing. It is highly unlikely that this temporary worsening of symptoms is the result of a placebo response.

There has also been some good scientific research published in medical journals and other scientific publications. Of the various studies, 13 of the 19 trials showed successful treatment of respiratory infections, 6 of 7 showed positive results in treating other infections, 5 of 7 showed improvement in digestive disorders, 5 of 5 showed successful treatment of *hay fever*¹³, 5 of 7 showed faster recovery after abdominal surgery, 4 of 6 promoted healing of *arthritic*¹⁴ conditions, 18 of 20 showed benefit in *relieving*¹⁵ pain or trauma, 8 of 10 showed positive results in reducing psychological problems, and 13 of 15 showed benefit of various disorders.

The small doses used by homeopaths only have an effect when a person has a hypersensitivity to the small doses given. If the wrong medicine is given to a person, nothing happens. If the correct medicine is given, the medicine acts as a catalyst to the person's defences. In any case, homeopathic medicines do not have *side effects*¹⁶.

Homeopathy is particularly popular in France, England, Germany, Greece, India, Pakistan, Brazil, Argentina, Mexico, and South Africa. Approximately 40% of the French public have used homeopathic medicines, and 39% of the French *physicians*¹⁷ have *prescribed*¹⁸ the medicines. About 20%

of German physicians occasionally utilize these natural medicines, and 45% of Dutch physicians consider them effective. 42% of British physicians refer patients to homeopathic physicians. Despite these impressive statistics, homeopathy is particularly popular in India where there are over 120 four-year homeopathic medical schools. Homeopathy is also growing very rapidly in the United States. Market research shows that sales of homeopathic medicines have grown at a rate of 25–50% per year during the past ten years.

The small doses used in homeopathic medicines make them extremely safe. Of course, it is important to know how to prescribe the medicines. Any person can order them without a prescription. Because they are recognized as drugs, their *manufacture*¹⁹ is *regulated*²⁰ to assure *consumers*²¹ that they are getting what they ordered.

It is possible for somebody to take homeopathic medicines and conventional *drugs*²² at the same time, though the homeopathic medicines often work fast and well enough that the person does not need to take conventional drugs. Some conventional medicines, however, are so strong that they *inhibit*²³ any action of the homeopathic medicine. In such situations the individual must decide if he or she wishes to use the conventional or homeopathic medicine.

Homeopathic medicines are also sold in health food stores under the name of “combination medicines” or “formulas,” since they have between three to eight different homeopathic medicines mixed together in them. The various manufacturers choose the medicines most commonly prescribed for specific symptoms and assume that one of them will help cure the *ailment*²⁴ that the consumer has. These combination medicines are popular in the U.S. and in Europe because they are so easy to prescribe and because they work. Because of this, the homeopathic combination medicines are “user friendly.” Also, since these medicines are much safer than conventional drugs, they are generally preferable to a growing number of consumers. Combination medicines are invaluable, but most professional homeopaths have found that the medicine individually chosen for the person tends to work more often and more deeply. Still, if a person does not know how to choose the individual homeopathic medicine or if it is not readily available, the various homeopathic combination medicines are invaluable. It is, however, generally believed that combination medicines should not be prescribed for *chronic*²⁵ or serious *acute*²⁶ health problems. Such conditions require the *supervision*²⁷ of homeopathic or medical experts.

(adapted from free Internet source)

VOCABULARY NOTES

¹ **homeopathy, homoeopathy** – a system of treating a disease in which sick people are given very small amounts of natural substances which, in a healthy person, would produce the same effects as the disease produces; (homeopatie)

² **dose** – a measured amount of something such as medicine, or (figurative) an amount or an experience of something unpleasant; (doză)

³ **toxicology** – the scientific study of the characteristics and effects of poisons; (toxicologie)

⁴ **case study** – a detailed account giving information about the development of a person, group or thing, especially in order to show general principles; (studiu de caz)

⁵ **infection** – a disease in a part of your body that is caused by bacteria or a virus; (infecție)

⁶ **mimic** – to copy the way in which a particular person usually speaks and moves etc., or the noise that an animal makes, esp. in order to amuse people; (a imita)

⁷ **heal** – to make or become well again, esp. after a cut or other injury; (a vindeca)

⁸ **immunization** – protection against a particular disease; (imunitate)

⁹ **rage** – to happen in a strong or violent way; (a izbucni)

¹⁰ **scarlet fever** – an infectious illness of children which causes a sore throat, a high body temperature and red spots on the skin; (scarlatină)

¹¹ **cholera** – a serious infection of the bowels caused by drinking infected water or eating infected food, causing diarrhea, vomiting and often death; (holeră)

¹² **placebo** – a substance that is not a medicine but that is given to someone who is told that it is a medicine, usually used as a way of testing the effect of a drug given to others; (placebo)

¹³ **hay fever** – an illness like a cold, caused by pollen; (febra fânului)

¹⁴ **arthritis** – a serious condition in which a person's joints become painful, swollen and stiff; (artrită)

- ¹⁵ **relieve (pain)** – to make one feel less pain; (a ușura durerea)
¹⁶ **side effect** – efect secundar
¹⁷ **physician** – a medical doctor, especially one who has general skill and is not a surgeon; (doctor)
¹⁸ **prescribe** – to say what medical treatment someone should have; (a prescrie)
¹⁹ **manufacture** – to produce (goods) in large numbers, esp. in a factory using machines; (a produce)
²⁰ **regulate** – to control, esp. by making something work in a particular way; (a reglementa)
²¹ **consumer** – a person who buys goods or services for their own use; (consumator)
²² **drug** – any natural or artificially made chemical which is used as a medicine; (medicament)
²³ **inhibit** – to prevent (someone) from doing something or to slow down (a process or the growth of something); (a inhiba)
²⁴ **ailment** – an illness; (boală, durere, indispoziție fizică)
²⁵ **chronic** – (esp. of a disease or something bad) continuing for a long time; (cronic)
²⁶ **acute** – an acute pain or illness is one that quickly becomes very severe; (acut)
²⁷ **supervision** – when someone watches a person or activity and makes certain that everything is done correctly, safely; (supraveghere, supervizare)

COMPREHENSION

Exercise 1. Answer the following questions:

1. What is homeopathy?
2. What kinds of medicines are used in homeopathy? Why?
3. What are the two methods of homeopathy?
4. Is homeopathy used only for curing diseases?
5. What diseases did homeopaths treat in the 1800s? What diseases do they successfully treat nowadays?
6. What may a homeopath treatment cause in the beginning?
7. Are homeopathic medicines only acting as a placebo?
8. What happens if somebody is given the wrong homeopathic medicine?
9. Where is homeopathy popular?
10. Are homeopathic medicines safe?
11. Is it possible to use homeopathic and conventional medicines at the same time?
12. Are homeopathic medicines sold in health food stores enough for one to completely recover from a disease without consulting a homeopath?
13. In groups of four decide which is to be preferred: homeopathy or traditional medicine. Think of at least three advantages and three disadvantages for each.

Exercise 2. Make a short written (or oral) presentation of homeopathy.

VOCABULARY PRACTICE

Exercise 1. Find the synonyms of the following words: *aid (to), evidence, expert, medicine, mimic (to), organism, physician, public, response, result, trial.*

Exercise 2. Using the prefixes *dis-, in-/im-, un-, de-, mis-*, form the antonyms of the following words from the text: *ability, balance, capacity, conventional, impressive, natural, systematic, treat, understand.*

Exercise 3. Give the antonyms of the following words in the text: *active, grow, modern, safe, seek, similar, temporary, worsening.*

Exercise 4. Give the homonyms of the following words, write their phonetic transcription and then translate them into Romanian: *franc, freeze, friar, fungous, fur, fuse, gage, gait, gamble, guild, guilt, gneiss, kenev, grate, grip, grisly, groan, guild, guilt, hail, hair, hall, handsome, hangar, hart, hay, heal.*

Exercise 5. Give the derivatives of: *choose (to), common, natural, use (to), work (to).*

Exercise 6. Find the nouns corresponding to the following verbs: *choose, grow, lose, recognise, think, treat, understand, work.*

Exercise 7. Find the 10 mistakes in the text below:

Phobias are a paradox in psychiatry: common but hidden, disabling yet illogical, curable but untreated. One in 16 people has a phobia, but the figure is more high in women, young adults and the poor. Half of all cases suffer from agoraphobia, the most serious variety. Three out of four are receiving no specific help. The essence of phobia is fear out of all proportion to any threat, which makes it OK to be afraid of snakes but not OK to freeze when they merely appear on TV. Sources of perceived threat is numerous – heights and hospitals, blood and blushing, spaces open, closed and crowded – but their effects are identical. They provoke apprehension, a pounding heart and trembling hands; the fear causes avoidance, and the avoidance causes more fear. Steering clear of what terrifies you may sound like sense, but in phobias it makes the problem worse. Agoraphobia – literally “fear of the market place” – is the most debilitating, and the one most likely to need treating by a psychiatrist. Intense fear occurs in several situations that have in common a disruption of the surrounding space. You may be crossing a bridge, in a crowded shop, or travelling on a train when the anxiety hits – and escalates until you have to do something. The agoraphobic is the person who suddenly bolts off the London tube before the doors close; who leaves a bus five minutes early and has to walk the rest; who can not wait in a supermarket queue. Over a century after its name was coined, agoraphobia is still a fear of the market place.

Exercise 8. Match the following conditions with their definition:

1. an allergy	a. is an infectious disease which is like a bad cold. When you have it you feel very weak and your muscles ache.
2. a chill	b. is an illness similar to a cold, in which you sneeze a lot. People often get it in the summer because they are allergic to pollen from various plants.
3. a cold	c. is a serious disease which affects your lungs and makes it difficult for you to breathe.
4. flu/influenza	d. is the feeling of wanting to be sick. The feeling that you think you are going to vomit.
5. hay fever	e. is a sudden and severe illness which affects your brain and which can kill you or make you paralysed in one side of your body.
6. stroke	f. is a mild illness which can give you a slight fever, a headache and your body might shake.
7. asthma	g. is a condition of being very sensitive to things such as food, animals, medicine, dust, etc., which often results in rashes or difficulty in breathing.
8. concussion	h. is a mild, very common illness which makes you sneeze a lot and gives you a sore throat or a cough.
9. nausea	i. is an unhealthy condition in which you have too few red cells in your blood, which makes you look pale and feel tired.
10. anaemia	j. is an injury to the brain caused by a blow to your head. It is not normally long-lasting.

Exercise 9. Find the meaning of the following phrases using *heart* and then use them in sentences of your own:

- | | |
|-------------------------------|--|
| ◆ be all heart | ◆ by heart |
| ◆ change of heart | ◆ do something out of the goodness of your heart |
| ◆ lose heart | ◆ not have the heart to do something |
| ◆ set your heart on something | ◆ take somebody to your heart |

Exercise 10. Find the Romanian equivalents of the following phrases:

HEAD above/over sb's head bury one's head in the sand from head to toe have a good head on one's shoulders have a head for (figures) have one's head in the clouds head over heels in love with sb hold one's head high	HAIR get into sb's hair (<i>infml</i>) keep your hair on (<i>BrE spoken</i>) make sb's hair stand on end not harm/touch a hair of sb's head not turn a hair	FACE face off face up to sth pull/make faces/ a face (at sb) put one's face on sb's face doesn't fit sb's face is like thunder set one's face against sb/sth what's his/her face
EYE an eye for an eye (and a tooth for a tooth) eye of the needle have eyes in the back of one's head have eyes only for sth. in the public eye shut/close one's eyes to sth the apple of sb's eye the blink of an eye the eye of the storm with one's eyes shut	EYELASH flutter one's eyelashes	EYEBALL eyeball to eyeball be up to your eyeballs/ eyebrows in sth
EAR be dry behind the ears be head over ears in debt be wet behind the ears have sharp ears in one ear play by ear	NOSE get up somebody's nose have one's nose in sth keep one's nose clean keep one's nose to the grindstone look down your nose at sb/sth nose to tail	MOUTH (never) look a gift-horse in the mouth from the horse's mouth have a big mouth laugh on the wrong side of one's mouth live from hand to mouth look down in the mouth take the bread out of sb's mouth
LIP lick/smack one's lips my lips are sealed on everyone's lips	TONGUE stick your tongue out at sb keep a civil tongue in your head get your tongue around set tongues wagging (<i>infml</i>) with tongue in cheek	CHEEK cheek (verb) cheek by jowl (with sb/sth) turn the other cheek
CHIN (keep your) chin up (<i>spoken</i>) take sth on the chin (<i>infml</i>)	NECK break your neck be up to your neck in sth by a neck get it in the neck neck and neck (with sb/sth)	THROAT be at each other's throat cut your own throat force/thrust/ram sth down sb's throat
SHOULDER shrug your shoulders be looking over your shoulders on sb's shoulder put your shoulder to the wheel shoulder to shoulder (with sb)	CHEST get sth off your chest	HEART give one's heart to sb heart and soul heart of gold/stone in one's heart (of hearts) it does sb's heart good (to do sth) let one's heart rule one's head one's heart is not in sth

		sb's heart is in their mouth sb's heart leaps/sinks/bleeds sb's heart misses a beat to one's heart content
ARM arm oneself (with sth) cost/pay an arm and a leg keep sb at arm's length	HAND all hands on deck at first hand at the hands of sb be good with one's hands bind/tie sb hand and foot by hand off sb's hands out of hand	PALM have sb in the palm of your hand
ELBOW elbow your way get the elbow (<i>infml</i>) give sb the elbow elbow sb out of the way	FIST clench your fists make a better/good/poor, etc. fist of sth (<i>infml</i>)	KNUCKLE knuckle down (to sth) (<i>infml</i>) knuckle under (to sb/sth)
FINGER finger (vb) get/pull one's finger out give sb the finger have a finger in every pie have one's finger in the till lay a finger on sb put/stick two fingers up at sb the finger of suspicion work one's fingers to the bone	THUMB be all fingers and thumbs hold thumbs thumb one's nose at sb/sth thumb through sth thumbs up/down under sb's thumbs	NAIL bite your nails brush your nails cut your nails file your nails varnish/polish your nails
BACK at/in the back of your mind back to back see the back of sth behind one's back be on sb's back (<i>infml</i>) get off sb's back have your back to the wall (<i>infml</i>) turn your back	STOMACH have no stomach for sth stomach (<i>verb</i>) turn one's stomach	BELLY have a bellyful of sth (<i>infml</i>)
BOTTOM be/lie at the bottom of sth bottom out bottoms up! get to the bottom of sth the bottom drops/falls out of sth	LEG break a leg! (<i>spoken</i>) not have a leg to stand on (<i>infml</i>) leg it (<i>infml</i>)	FOOT get/rise to your feet go on foot be rushed/run off your feet get/start off on the right/wrong foot have/keep your feet on the ground put your best foot forward put your foot down
KNEE bring sb to their knees bring sth to its knees knee (<i>verb</i>) put sb over one's knee	SHIN shin/shinny up/down sth (<i>infml</i>)	HEEL at/on sb's heels bring sb/sth to heel (hard/hot) on sb's/sth's heels take to your heels
TOE keep sb on their toes make sb's toes curl toe the line	BODY body and soul keep your body and soul together	SKULL get it into your thick skull
SKELETON a skeleton in the cupboard (<i>BrE</i>) /closet (<i>AmE</i>)		

Exercise 11. Choose the appropriate verb from those given in brackets:

1. Mike ... (rose, raised) from his chair.
2. I can't ... (remember, remind) his name.
3. Have you ... (laid, lain) the table?
4. (Remember, remind)...me to tell you something.
5. Don't ... (lie, lay) there without doing anything.
6. The sun ... (raises, rises) in the east.

Exercise 12. Fill in the blanks with the adequate preposition:

1. I still have fond memories ... our time together.
2. He was fortunate ... choosing his career.
3. The dictator was found guilty ... having killed 5,000 innocent persons and he was sentenced to death.
4. Bulgaria is south ... Romania.
5. Our country is very rich ... coal.
6. I am delighted ... your proposal.
7. I am anxious ... my exam in January.
8. Many people remain ignorant ... the dangers of too much smoking.
9. When we got married she swore she would be faithful ... me.
10. Later that night I became conscious ... someone watching me.

Exercise 13. Fill in the blanks with corresponding words from the list below: *adamant, bitterly, gallbladder, had been, ordered, patient, to pick... up, profusely, surgery, thanks, veins, walked, walking.*

An old fellow came into the hospital truly on death's door due to an infected... . The surgeon who removed the gallbladder was ... that his patients be up and walking in the hall the day after ..., to help prevent blood clots forming in the leg The nurses walked the patient in the hall as..., and after the third day the nurse told how he complained ... each time they did. The surgeon told them to keep ... him.

After a week, the ... was ready to go. His family came ... him ... and thanked the surgeon ... for what he had done for their father. The surgeon was pleased and appreciated the ..., but told them that it was really a simple operation and they ... lucky to get him in time. "But doctor, you don't understand," they said, "Dad hasn't ... in over a year!"

Exercise 14. Fill in the blanks with corresponding words from the list below, then translate the text into Romanian: *amateur, colleges, elaborate, generations, gifted, should go, had just turned, hearsay, heated, if, the latest, a little, on, out of, phrase, provincial, respect, up-to-date, yearly.*

John T. Unger came from a family that had been well known in Hades – a small town ... the Mississippi River – for several John's father had held the ... golf championship through many a ... contest; Mrs. Unger was known "from hot-box to hot-bed," as the local ... went, for her political addresses; and young John T. Unger, who ... sixteen, had danced all ... dances from New York before he put on long trousers. And now, for a certain time, he was to be away from home. That ... for a New England education which is the bane of all ... places, which drains them ... of their most promising young men, had seized upon his parents. Nothing would suit them but that he ... to St. Midas's School near Boston – Hades was too small to hold their darling and ... son.

Now in Hades – as you know ... you ever have been there – the names of the more fashionable preparatory schools and ... mean very little. The inhabitants have been so long ... the world that, though they make a show of keeping ... in dress and manners and literature, they depend to a great extent on ..., and a function that in Hades would be considered ... would doubtless be hailed by a Chicago beef-princess as "perhaps ... tacky." (from F. Scott Fitzgerald, *The Diamond as Big as the Ritz*)

Exercise 15. Translate into English:

A. Prima dată nu se sperie. Deși nu era un fapt cotidian. Însă acum, după două zile de la a doua întâmplare, M. începuse să se îngrijoreze serios. Mai întâi a fost mâna dreaptă. Și când zic amorțeală greșesc, de fapt a fost de-a dreptul paralizie, fiindcă – dintr-o dată – nu și-a mai putut-o mișca deloc. Trezindu-se din somn, M. a pus faptul pe seama viselor neîntoarse cu capul greu pe mâna obosită. Se

mai întâmplase, așa cum mi s-a întâmplat și mie deseori și cum probabil ți s-a întâmplat și ție uneori. Dar amorțeala de la trezire trece, chiar dacă cu înțepături dureroase, în câteva minute. Și oricum, îți simți membrul. M. însă nu-și simțise deloc mâna. Și nu doar un minut două, ci o zi întreagă până când i-a amorțit complet și piciorul drept. (...) M. închise ochii. Durerea, ciudat, nu-și făcea apariția. Se gândi, mai întâi, că o fi de bine. Apoi, imediat, realizează că nu poate fi deloc așa.

M. n-a mai ajuns la spital. A murit în drum spre, ținându-l strâns de mână pe C. Medicii au spus apoi că este un caz unic, un fel de atac de cord cu efect întârziat. (Dorin David, *Amorțeala*)

B. Este bine să ții cont de unele lucruri înainte să-ți faci analizele. Altfel s-ar putea ca rezultatul lor să nu reflecte „adevărul”. În primul rând, nu trebuie să-ți fie rușine de doctor. Spune-i dacă ai avut în ultima perioadă dureri de cap inexplicabile, oboseală, sau dacă ți-a fost sete tare fără motiv. Aceste lucruri ajută la o diagnosticare corectă.

Este bine să nu mănânci și să nu bei cu cel puțin opt ore înainte de analize. Nici nu se pune problema consumului de alcool, la care trebuie să renunți cu cel puțin 48 de ore înainte de analize. Cel mult, „ai voie” un pahar cu apă.

Cel mai bine este să-ți faci analizele dimineața între 9 și 9:30 și pe stomacul gol. Dacă alegi să mergi seara la analize, pe lângă faptul că trebuie să rabzi de foame toată ziua, corpul va acumula stresul de peste zi, iar glicemia s-ar putea să fie ridicată.

Chiar dacă ți-ai format o obișnuință să alergi sau să faci gimnastică în fiecare dimineață, încearcă să renunți în ziua analizelor. Efortul fizic are mai multe consecințe asupra rezultatului analizelor, unul dintre ele este deshidratarea. (from *Bolero*, nr. 9/2007)

ESSAY WRITING

Exercise 1. Make an expository essay of the “division” type in which to extend upon the most important factors that influence one’s health.

Exercise 2. Make up an argumentative essay to illustrate the saying “An apple a day keeps the doctor away”.

READING EXERCISE

Exercise 1. Read the following series of questions and answers in order to decide whether the statements below are true or false.

1. Pre-tanning in a salon does not protect us from getting a sunburn outside.
2. If we pre-tan in a salon we are not subjected to ultra-violet rays.
3. If we stay too much in the sun, we run the risk of developing skin cancer, especially if we get sunburnt.
4. One application of sunscreen before going to the beach is enough, even if you get in the water, especially if the sunscreen is water-resistant.
5. The sun reflected off snow is as intense as the summer sun.
6. Winter weather can dry mature skin; therefore in winter adults should apply moisturizers, reduce the frequency of bathing and use lukewarm water.
7. To prevent dry skin one should apply moisturizers immediately after bathing, because the ingredients in the lotions seal in moisture the skin absorbs from bathing.
8. Good moisturizers can prevent wrinkles.

a) If I pre-tan in a salon, will it protect me from getting a sunburn outside? Absolutely not. Any form of tanning causes premature aging and increases the risk of skin cancer. In addition, the ultraviolet rays emitted from tanning booths (UVA) can damage the eyes and blood vessels and cause itching and

allergic reactions. In addition, artificial UVA radiation, like natural UVA, can cause severe reactions in people taking antibiotics, tranquillisers, antihistamines, birth control pills, and oral diabetes medication.

b) I remember getting badly sunburned as a child, and I now understand this may put me at risk for skin cancer. Should I see a dermatologist?

It's true that just one episode of severe, blistering sunburn before the age of 18 can double the risk of developing malignant melanoma. Years of overzealous sunbathing also increase a person's risk for melanoma and other skin cancers. Many experts recommend monthly self-examinations coupled with yearly professional examinations by dermatologists. Any spot that changes colour, size, shape, or itches, hurts, or bleeds warrants immediate attention.

c) At the beach my children are constantly running in and out of the water and then towelling off. Should I keep reapplying sunscreens?

It's a must. Sunscreens should be reapplied (both to children and adults) immediately after towelling. And don't be misled by the terms water-resistant or waterproof. The SPF numbers on these products indicate the amount of time they are effective in the water – neither type stands up well to vigorous towel drying. By the way, sunscreens should be applied 30 minutes before going outside to give the product time to adequately bind to skin.

d) Is it true that the sun reflected off snow is as intense as the summer sun?

Sun protection is not just for the summer – especially for skiers who spend time high up in the thinned atmosphere of the slopes. Between 60 and 80% of the sun's rays bounce off snow and ice – about the same that sand, water, and concrete reflect in the summertime. Winter-sports enthusiasts should slather sunscreens on exposed skin, and they should also wear sunglasses with UV-filtering lenses.

e) In the winter my skin gets extremely dry and itchy. Even the skin on the heels of my feet cracks. Is there a way to head this problem off?

Cold, wet and windy weather can be especially drying to mature skin. To combat stubborn dry-skin problems, apply moisturizers liberally, reduce the frequency of bathing or showering, use lukewarm rather than hot water, and switch to mild, nonalkaline cleansers.

f) I've always applied moisturizers immediately after bathing to prevent dry skin. But I recently heard it doesn't matter when moisturizers are applied.

You were absolutely correct all along. It's really water that keeps skin soft – the ingredients in lotions simply seal in moisture the skin absorbs from bathing, or they attract and hold water on the skin's surface. But don't go overboard in the tub or shower. Too much water, especially if it's hot, and strong soap strip away the skin's natural protection.

g) Can moisturizers prevent wrinkles?

If only it were that easy to fend off all those lines and creases! Unfortunately, sun damage, genetics, and the tug of gravity cause wrinkly skin. Moisturizers can alleviate dryness, thus improving the appearance of skin, but the products cannot prevent wrinkles. In general, most people can benefit from moisturizers year-round. In winter, moisturizers combat the drying effects of wind, cold and indoor heating. In summer, they can counter dryness from the sun and chlorine water.

(adapted from free Internet source)

UNIT 8

A TELEPHONE CONVERSATION



Text A

A TELEPHONE CONVERSATION

One Monday evening, Sarah, Diana and Paul decide to stay in and watch a movie. Paul suggests that they should order a pizza, and the girls ask him to phone the near-by pizzeria¹.

Hostess: Grimaldi's Pizza. How can I help you?

Paul: Hello. I'd like to order² a pizza, please.

Hostess: Just a second. I'll transfer your call to our take-out department. Just hold the line for one moment please and I'll put you through.

Recorded Message: Thank you for calling Grimaldi's Pizza. All of our operators³ are busy at the moment. Please hold the line for the next available person.

Take-out Clerk⁴: Thank you for waiting. This is Sergio speaking. Is this for take-out or delivery⁵?

Paul: Delivery, please.

Take-out Clerk: Can I have your name and address, please?

Paul: My name is Paul Cooper.

Take-out Clerk: Sorry, it's really busy in here. Could you speak up a little, please?

Paul (raising his voice): Oh, sure. This is Paul Cooper. My address is 17 Park Street, West End.

Take-out Clerk: Is that an apartment building or a house?

Paul: It's a house. Number seventeen.

Take-out Clerk: All right. Now what would you like to order today?

Paul: I'd like a large pepperoni⁶ pizza with mushrooms⁷, olives⁸ and some extra⁹ cheese.

Take-out Clerk: I'm sorry, my English isn't very good. Could you slow down a little, please?

Paul: No problem. That's a large pizza for eight.

Take-out Clerk: Large pizza. OK.

Paul (speaking slowly): And I'd like it with pepperoni and mushrooms and olives and some extra cheese.

Take-out Clerk (after a short pause): Pepperoni and mushrooms. Is there anything else?

Paul: Yes, olives and extra cheese, please.

Take-out Clerk: Okay. I've got it all down.

Paul: Great. How long will that be?

Take-out Clerk: It will be about thirty minutes, Mr Cooper.

Paul: And how much will it cost?

Take-out Clerk: Um – could you please hold on while I check with the kitchen?

Paul: Never mind. The price doesn't really matter. I'm sorry but I must hang up on you. I have another call coming through. Thank you. Bye for now.

Take-out Clerk: Good bye and thanks for calling Grimaldi's Pizza.

VOCABULARY NOTES

- ¹ **pizzeria** – a restaurant that sells pizza; (pizzerie)
- ² **order** – to ask for something to be made, supplied or delivered, especially in a restaurant or shop; (a comanda)
- ³ **operator** – a person who helps to connect people on a telephone system; (operator)
- ⁴ **clerk** – someone who sells things in a shop; (vânzător)
- ⁵ **delivery** – the taking of goods, letters, parcels etc. to people's houses or places of work; (livrare la domiciliu)
- ⁶ **pepperoni** – a spicy pork or beef sausage, used especially on pizza; (*aprox.* salam picant)
- ⁷ **mushroom** – a fungus with a round top and short stem; some types of mushrooms can be eaten; (ciupercă)
- ⁸ **olive** – a small bitter oval fruit used in cooking and medicine, or an evergreen Mediterranean tree on which this fruit grows; (măslin(ă))
- ⁹ **extra** – (something) added, additional or more; (suplimentar, în plus)

SPEAKING AND WRITING ACTIVITIES

Exercise 1. Render in Indirect Speech the last 12-14 lines of the dialogue in text A (in oral or/and in written form).

Language Functions

Telephone Language

Typical phrases that can be used in a telephone conversation

Answering the phone	<ul style="list-style-type: none"> Hello? (<i>informal</i>) Thank you for calling Auto Club. Jody speaking. How can I help you? Doctor's office.
Introducing yourself	<ul style="list-style-type: none"> Hey George. It's Lisa calling. (<i>informal</i>) Hello, this is Julie Madison calling. Hi, it's Gerry from the dentist's office here. This is she.* Speaking.* <p>*The person answering says this if the caller does not recognize their voice.</p>
Asking to speak with someone	<ul style="list-style-type: none"> Is Fred in? (<i>informal</i>) Is Jackson there, please? (<i>informal</i>) Can I talk to your sister? (<i>informal</i>) May I speak with Mr. Green, please? Would the doctor be in/available?
Connecting someone	<ul style="list-style-type: none"> Just a second. I'll get him. (<i>informal</i>) Hang on one second. (<i>informal</i>) Please hold on and I'll put you through to his office. One moment, please. All of our operators are busy at this moment. Please hold on for the next available person.
Making special requests	<ul style="list-style-type: none"> Could you please repeat that? Would you mind spelling that/your name for me? Could you speak up a little, please? Can you speak a little slower, please? My English isn't very good. Can you call me back? I think we have a bad connection. Can you please hold on for a minute? I have another call.

Taking a message for someone	<ul style="list-style-type: none"> • Helen's not in. Who's this? (<i>informal</i>) • I'm sorry, Lisa's not here at the moment. Can I ask who's calling? • I'm afraid he's stepped out. Would you like to leave a message? • He's at lunch right now. Who's calling, please? • He's busy right now. Can you call again later? • I'll let him know you called. • I'll make sure she gets the message.
Leaving a message with someone	<ul style="list-style-type: none"> • Yes. Can you tell him his wife called, please? • No, that's okay; I'll call back later. • Yes, it's James from Auto Club here. When do you expect her back in the office? • Thanks, could you ask him to call Brian when he gets in? • Thanks. My number is 222 – 3456, extension 12.
Confirming information	<ul style="list-style-type: none"> • Okay, I've got it all down. • Let me repeat that just to make sure. • Did you say 555 Baker's St.? • You said your name was John, right? • I'll make sure he gets the message.
Listening to an answering machine	<ul style="list-style-type: none"> • Hello. You've reached 222 – 6789. Please leave a detailed message after the beep. Thank you. • Hi, this is Elizabeth. I'm sorry I'm not available to take your call at this moment. Leave me a message and I'll get back to you as soon as I can. • Thank you for calling Dr. Smith's office. Our hours are 9 am – 5 pm, Monday – Friday. Please call back during these hours, or leave a message after the tone. If this is an emergency, please call the hospital at 333 – 7896.
Leaving a message on an answering machine	<ul style="list-style-type: none"> • Hey George. It's Lisa. Call me! (<i>informal</i>) • Hello, this is Steven calling for Derek. Could you please return my call as soon as possible? My number is 334–5689. Thank you. • Hello Mr Maxwell. This is Miss Jones from the doctor's office calling. I just wanted to let you know that you're due for a check-up this month. Please give us a call whenever it's convenient.
Finishing a conversation	<ul style="list-style-type: none"> • Talk to you soon. • Thanks for calling. Bye for now. • I have another call coming through. • I'm afraid that's my other line. • I'll talk to you again soon. Bye.

Exercise 2.

Student A: Choose a town in Europe. You are going to travel to it for a business meeting over the next weekend. Telephone a travel agency for the following:

- ◆ Round-trip flight
- ◆ Hotel room for two nights
- ◆ Restaurant recommendation
- ◆ Prices; departure and return times

Student B: You work in a travel agency. Listen to student A and offer him/her the following solutions:

- ◆ Round-trip flight: €400 Coach, €760 First Class
- ◆ Hotel room for two nights: Hotel City €160 a night – downtown area, Hotel Relax €100 a night – near the airport
- ◆ Restaurant Recommendation: Chez Marceau – downtown – average price €70 for one: lunch or dinner, including a bottle of good quality red wine.

THE BRITISH CORNER**London Museums**

The British Museum is one of the world's greatest museums of human history and culture. Its collections, which number more than 13 million objects from all continents, illustrate and document the story of human culture from its beginning to the present. It was established in 1753, largely based on the collections of physician and scientist Sir Hans Sloane. The museum first opened to the public on 15 January 1759 in Montagu House in Bloomsbury, on the site of the current museum building. It brings together wonders from all around the world's imagined corners – Greek and Assyrian, Aztec and Inuit, Chinese and Indian.

The Banqueting House is the only remaining component of Whitehall Palace, and is found at the Trafalgar Square end of Whitehall. Formerly part of the Palace of Whitehall, it was designed by Inigo Jones in 1619 and completed in 1622. In 1649 King Charles I of England was executed on a scaffold in front of the building. The Banqueting House introduced a refined Italianate Renaissance style that was unparalleled in Jacobean England, where Renaissance motives were still filtered through the engravings of Flemish Mannerist designers.

The British Library (BL) is not only the national library of the United Kingdom but it is also one of the world's most significant research libraries, holding over 150 million items. The Library's collections include around 25 million books, along with substantial additional collections of manuscripts and historical items dating back as far as 300 BC. As of March 2004 the Library held 11.2 million monographs and received more than 41,500 regular serials. As a legal deposit library, the BL receives copies of nearly all books produced in the United Kingdom, including all foreign books distributed in the UK. It also purchases many items which are only printed abroad. The British Library adds some 3 million items every year.

Buckingham Palace is the official residence of the British monarch in London. The Palace is a setting for state occasions and royal entertaining and a major tourist attraction. It has been a rallying point for the British people at times of national rejoicing, crisis, and grief. Originally known as *Buckingham House*, the building forming the core of today's palace was a large townhouse built for the Duke of Buckingham in 1703 and acquired by King George III in 1762 as a private residence, known as "The Queen's House". Buckingham Palace finally became the official royal palace of the British monarch on the accession of Queen Victoria in 1837. At the back of the Palace, large and park-like, is Buckingham Palace Garden. The garden, which includes a lake, is the largest private garden in London.

Madame Tussaud's is a famous wax museum in London with branches in a number of major cities. It was set up by wax sculptor Marie Tussaud. Madame Tussaud's wax museum has now grown to become a major tourist attraction in London. Some of the most famous figures of both contemporary and past culture include: William Shakespeare, Tony Blair, Adolf Hitler, Britney Spears, Winston Churchill etc.

(adapted from free Internet source)

Text B

THE BIRTH OF THE TELEPHONE

In that somewhat distant year 1875, when the telegraph and the Atlantic cable were the most wonderful things in the world, a tall young professor of *elocution*¹ was desperately busy in a noisy machine shop that stood in one of the narrow streets of Boston, not far from Scollay Square. It was a very hot afternoon in June, but the young professor had forgotten the heat and the *grime*² of the *workshop*³. He was wholly absorbed in the making of a *nondescript*⁴ machine, a sort of crude *harmonica*⁵ with a clock-spring reed, a magnet, and a wire. It was a most absurd toy in appearance. It was unlike any other thing that had ever been made in any country. The young professor had been *toiling*⁶ over it for three years and it had constantly *baffled*⁷ him, until, on this hot afternoon in June, 1875, he heard an almost inaudible sound – a faint *twang*⁸ – come from the machine itself.

For an instant he was shocked. He had been expecting such a sound for several months, but it came so suddenly as to give him the sensation of surprise. His eyes *blazed*⁹ with delight, and he *sprang*¹⁰ in a passion of eagerness to an adjoining room in which stood a young mechanic who was assisting him.

“Snap that *reed*¹¹ again, Watson,” cried the apparently irrational young professor. There was one of the odd-looking machines in each room, so it appears, and the two were connected by an electric *wire*¹². Watson had snapped the reed on one of the machines and the professor had heard from the other machine exactly the same sound. It was no more than the gentle twang of a clock-spring; but it was the first time in the history of the world that a complete sound had been carried along a wire, reproduced perfectly at the other end, and heard by an expert in acoustics.

That twang of the clock-spring was the first tiny cry of the newborn telephone, uttered in the *clanging*¹³ *din*¹⁴ of a machine shop and happily heard by a man whose ear had been trained to recognize the strange voice of the little newcomer. There, amidst flying belts and *jarring wheels*¹⁵, the baby telephone was born, as feeble and helpless as any other baby, and “with no language but a cry.”

The professor-inventor, who had thus rescued the tiny *foundling*¹⁶ of science, was a young Scottish American. His name, now known as widely as the telephone itself, was Alexander Graham Bell. He was a teacher of acoustics and a student of electricity, possibly the only man in his generation who was able to focus knowledge of both subjects upon the problem of the telephone. To other men, that exceedingly faint sound would have been as inaudible as silence itself; but to Bell it was a *thunderclap*¹⁷. It was a dream come true. It was an impossible thing that had in a flash become so easy that he could scarcely believe it. Here, without the use of a battery, with no more electric current than that made by a couple of magnets, all the waves of a sound had been carried along a wire and changed back to sound at the farther end. It was absurd. It was incredible. It was something which neither wire nor electricity had been known to do before. But it was true.

Bell's greatest success was achieved on March 10, 1876, and marked not only the birth of the telephone, but the death of the multiple telegraph as well. The potential contained in his demonstration of being able to “talk with electricity” far *outweighed*¹⁸ anything that simply increasing the capability of a *dot-and-dash*¹⁹ system could imply.

(Herbert N. Casson, *The History of the Telephone*)

VOCABULARY NOTES

¹ **elocution** – the art of careful public speaking, using clear pronunciation and good breathing to control the voice; (elocvență, oratorie)

² **grime** – a layer of dirt on skin or on a building; (funingine, praf de cărbune)

³ **workshop** – a room or building where things are made or repaired using tools/ machines; (atelier)

⁴ **nondescript** – very ordinary, or having no interesting or exciting features or qualities; (comun, greu de descris)

⁵ **harmonica** – a small rectangular musical instrument which is played by blowing or sucking air through one of the long sides at different places to make different notes; (muzicuță)

- ⁶ **toil** – to work hard; (a munci din greu)
- ⁷ **baffle** – to cause someone to be completely unable to understand or explain something; (a zăpăci, a deconcerta)
- ⁸ **twang** – a strong ringing sound; (zdrăngănit, bâzâit)
- ⁹ **blaze** – to burn brightly and strongly; (a radia, a străluci, *fig.* a arde)
- ¹⁰ **spring** – to move suddenly and quickly towards a certain place; (a sări, a țâșni)
- ¹¹ **reed** – a thin piece of wood or metal which shakes very quickly to produce sound when a musician blows over it; (fluier)
- ¹² **wire** – a wire covered in plastic and used to connect electrical equipment to the electricity supply; (sârmă)
- ¹³ **clang** – to make a loud deep ringing sound like that of metal being hit, or to cause something to make this sound; (a zăngăni)
- ¹⁴ **din** – loud unpleasant confused noise which lasts for a long time; (zarvă, gălăgie, zgomot)
- ¹⁵ **jarring wheels** – wheels making unpleasant sounds caused by friction; (care scârțâiau îngrozitor)
- ¹⁶ **foundling** – a young child who is left by its unknown parents and then found and cared for by someone else; (copil găsit)
- ¹⁷ **thunderclap** – a single loud sound of thunder; (tunet)
- ¹⁸ **outweigh** – to be greater or more important than something else; (a depăși în importanță)
- ¹⁹ **dot-and-dash** – the short and long flashes of light or similar sounds corresponding to dots or dashes in writing, used to represent the different letters of an alphabet in visual or radio communication in Morse code; (codul Morse)

COMPREHENSION

Exercise 1. Answer the following questions related to Text B:

1. Who was Alexander Graham Bell?
2. What was in fact the “most absurd toy in appearance”?
3. Was Bell surprised by the hearing of an “almost inaudible sound” coming from the machine?
4. Who was assisting Bell in his scientific endeavours?
5. When was Bell’s greatest success achieved?
6. What is the importance of the telephone in our lives?

VOCABULARY PRACTICE

Exercise 1. Use a suitable monolingual dictionary to write the phonetic transcription of the words listed at *Vocabulary Notes*.

Exercise 2. Find the synonyms of the following words from the text: *be absorbed in...*, *blend*, *brief*, *feeble*, *flat*, *house*, *narrow*, *outweigh (to)*, *right*, *toil (to)*, *wholly*.

Exercise 3. Add suffixes and prefixes to the following verbs in the text in order to form nouns: *assist*, *be*, *believe*, *die*, *dream*, *forget*, *hear*, *invent*, *reproduce*, *teach*, *train*.

Exercise 4. Give the antonyms of the following words in the text: *absorbed*, *believe*, *delight*, *end*, *feeble*, *hot*, *irrational*, *narrow*, *perfect*, *silence*, *strange*, *success*, *tiny*, *widely*.

Exercise 5. Give the homonyms of the following words, write their phonetic transcription and then translate them into Romanian: *hear*, *heard*, *heroin*, *bew*, *higher*, *hoard*, *hoarse*, *hole*, *hour*, *humerus*, *in*, *islet*, *jam*, *genes*, *karat*, *key*, *knave*, *knave*, *knead*, *knight*, *knit*, *knot*, *know*, *lac*, *lade*, *lain*, *lea*.

Exercise 6. Give the derivatives of: *able*, *believe*, *complete*, *know*, *professor*, *strange*, *thunder*.

Exercise 7. Find and correct the 13 mistakes in the text below:

By this time it had became evident, both to his parents and to his frends, that young Graham was destined to become some sort of a creative genius. He was tall and supple, with a pale complexion, large nouse, full leaps, black eyes, and black hair, brushed high and usually rumped into a curly tangle. In temperament, he was a true scientific Bohemian, with the ideals of a savant and the dispossition of

an artist. He was wholly a man of enthusiasms, more devoted to ideas than to people; and less likely to master his own thoughts than to be mastered by them. He had no shrewdness, in any commercial sense, and very little knowledge of the small practical details of ordinary living. He was always intense, always absorbed. When he applied his mind to a problem, it became at once an enthralling arena, in which there went whirling a chariot-race of ideas and inventive fancies.

Exercise 8. Fill in the blanks with words derived from the ones in brackets:

Sometimes several (invent) have the same idea at the same time, but only the one whose (invent) is (success) in practice stays in our minds. All (invent) need the so-called "original idea". Charles Bourseul's "original idea" stands at the (begin) of the road to the telephone.

Charles Bourseul was born in Brussels on 28th of April 1829. A few years after he was born, his family left Brussels and moved to France, because his father served in the (France) army as an officer. In contrast to his father, Charles Bourseul went to a telegraph office as a civil (engine). After he got a job as a mechanic, he started improving L. F. Breguet's (French precision mechanic) and S. F. B. Morse's (American painter and technical engineer, 1791 – 1872) telegraphy system. The successful results (courage) him to (experience) with the electrical (transmit) of human voice. His (construct) was similar to the future microphone, but the construction of a (receive) part to convert the electrical current back into a human voice again failed. His experiments did not give him as much success as he hoped.

The fundamental idea of the electrical transmitting of sound was published by Charles Bourseul first in 1854 in the magazine "L'Illustration de Paris". In 1878 after Philip Reis (German physicist and technical engineer, 1834 – 1874) and Alexander Graham Bell had already published their telephone system he got an official (acknowledge) for his "original idea".

After a busy life spent improving the French telegraphy system he died in Saint-Cere/Lothringen on the 23rd November 1912.

Exercise 9. Match the following words with their correct definitions:

Word	Definition
1. busy signal	a. a screen that shows you who is calling
2. call display	b. something that you can record a message on if the person you are calling isn't home
3. directory	c. the sound-piece that alerts a person that a call is coming through
4. pay phone	d. a telephone that you can take with you away from your house; mobile phone
5. answering machine	e. a beeping sound that tells the caller that the other person is already on the phone with someone else
6. ringer	f. to answer the phone
7. pick up	g. a book that alphabetically lists local phone numbers of people and businesses
8. cellular phone/cell phone	h. a place where you can pay to use a telephone in public

Exercise 10. Find the right words to fill in the blanks:

Whitney:

Alan: Hi, is this Whitney?

Whitney: Yes.?

Alan: It's Cameron here. Is Maria

Whitney: No, she has just out for a moment. Can I take a message?

Alan: Yes, thanks.ask her to meet me at the movie theatre at 7 pm tonight?

Whitney: Sure. Just let me ... that down. Oh, Alan. Could you for a second? I have to take another call.

Alan: No problem.

Whitney: Hi again. Sorry about that. Now could you please..... that information? I didn't have a ... handy.

Alan: Sure. It's the movie theatre at 7 o'clock.

Whitney: Okay, I've got it. Is there else?

Alan: No, that's all.

Whitney: Okay. Oh, there's my other line again. I'd better

Alan: Okay, thanks again. Bye for now.

Whitney:.....

Exercise 11. Find the Romanian correspondents of the following English word combinations and phrases:

- ◆ call a spade a spade
- ◆ call somebody to order
- ◆ the pot calling the kettle back
- ◆ call the shots/tune
- ◆ call it a day
- ◆ call somebody names

Exercise 12. Fill in the blanks with the corresponding prepositions or adverbs:

Hello, this is Tom. I'm afraid I'm not ... at the moment. Please leave a message the beep....
(beep)

Hello Tom, this is Ken. It's about noon and I'm calling to see if you would like to go to the Mets game... Friday. Could you call me ...? You can reach me ... 367-8925 until five this afternoon. I'll talk to you ..., bye.

Exercise 13. Fill in the blanks with the adequate preposition:

1. His first reaction ... the news was to deny everything. 2. Everyone could see his surprise ... finding his supposedly dead cousin there. 3. The discovery of his corpse led to an investigation ... the real cause of his death. 4. My father has always been intolerant ... my brother's dating a much older woman. 5. They gave me a check ... \$ 1,000. 6. I resented his intrusion ... my domestic affairs. 7. The manager rapidly became intoxicated ... his own power. 8. Margaret had an unhealthy obsession ... being thin. 9. When I met Diana, she was enthusiastic ... going to Rome on a shopping trip. 10. I was shocked ... her inappropriate behaviour at the party.

Exercise 14. Fill in the blanks with corresponding words from the list below: *amnesia, answer, birth, busy, delusional, depressive, health, line, low, maiden, multiple, nervous, number, paranoid, repeatedly, small, someone, wait.*

"Hello, and welcome to the mental ... hotline.

If you are obsessive-compulsive, press 1

If you are codependent, please ask ... to press 2 for you.

If you have ... personalities, press 3, 4, 5, and 6.

If you are ..., we know who you are and what you want. Stay on the ... so we can trace your call.

If you are ..., press 7 and your call will transferred to the mother ship.

If you are schizophrenic, listen carefully and a ... voice will tell you which number to press.

If you are manic ..., it doesn't matter which ... you press, no one will

If you have a ... disorder, please fidget with the hash key until someone comes on the line.

If you are dyslexic, press 6969696969.

If you have ... , press 8 and state your name, address, phone number, date of ..., social security number, and your mother's ... name.

If you have post-traumatic-stress disorder, slowly and carefully press 000.

If you have bipolar disorder, please leave a message after the beep, or before the beep, or after the beep. Please ... for the beep.

If you have short-term memory loss, press 9. If you have short-term memory loss, press 9.

If you have... self esteem, please hang up. All our operators are too ... to talk to you."

Exercise 15. Fill in the blanks with corresponding words from the list below, then translate the text into Romanian: *apology, anfully, emblem, freely, irrelevance, many, measure, never, novel, restitution, returned, soon, sounded, To, tribute, worst, your.*

Then he saw both that his way of marching with his own prepared ... had affected her as a deviation in one of those directions he couldn't yet... , and that she supposed this ... to be still the one he had received from her. He accordingly handed her the card as if in... , but as soon as she had it she felt the difference and, with her eyes on it, stopped short for... . "I like," she observed, "... name." "Oh," he answered, "you won't have heard of it!" Yet he had his reasons for not being sure but that she perhaps might. Ah it was but too visible! She read it over again as one who had ... seen it. "Mr. Lewis Lambert Strether"— she ... it. Almost as ... as for any stranger. She repeated however that she liked it — "particularly the Lewis Lambert. It's the name of a ... of Balzac's." "Oh I know that!" said Strether. "But the novel's an ... bad one." "I know that too," Strether smiled. ... which he added with an ... that was only superficial: "I come from Woollett Massachusetts." It made her for some reason — the irrelevance or whatever — laugh. Balzac had described ... cities, but hadn't described Woollett Massachusetts. "You say that," she... , "as if you wanted one immediately to know the... ." "Oh I think it's a thing," he said, "that you must already have made out. I feel it so that I certainly must look it, speak it, and, as people say there, 'act' it. It sticks out of me, and you knew surely for yourself as ... as you looked at me." (from Henry James, *The Ambassadors*)

A. Ridică receptorul și formă numărul de telefon al spitalului, contactul se realizează greu, de parcă unele telefonice l-ar fi căutat prin văzduh ca pe unul pierdut în cosmos. Ce să întrebe, ce să-i spună? Și ce să-i ceară, ultima lui dorință? Nu uita că el te-a rugat, dacă va fi să se întâmple, cel puțin tatonează-l, mai are nevoie de fiola aceea, poate că renunță, și-atunci îți eliberezi și tu conștiința! Fiola o adusese el din străinătate, participase la o bienală în străinătate și, printre altele, adusese fiola. N-o ascunsese de Arghira, nu-i tănuise conținutul și eficiența — Dacă voi fi vreodată pus în situația de a sfârși degradat, paralizat sau în dureri care să mă desfigureze fizic, nimic nu urăsc mai mult decât neputința organică și decrepitudinea morală, te conjur să nu accepți să-mi consum sfârșitul într-o astfel de stare, mi-aduci fiola și restul decid singur! Și-ar fi putut-o lua și singur, în noaptea în care plecase după țigări și nu se mai întorsese, de ce n-a făcut-o, a sperat el că nu va ajunge să folosească fiola sau i-a fost frică să-și provoace singur destinul? Și dacă nu se va confirma nimic, dacă dimpotrivă, se va dovedi că totul nu-i decât o simplă farsă și că, oricât de grea operația, Heronim totuși va supraviețui, și el și pietrele lui?

Dar când soneria se auzi, în sfârșit, soneria păru că sună într-un fel de univers fără umanitate. Slavă Domnului, răspunse cineva. Un Allo! ca un lătrat, un Allo! de reacție primară, lugubru ca o înjurătură. Fiți amabil, mă iertați că vă deranjez, aș vrea să vorbesc cu domnul Heronim, sculptorul Heronim, rezerva 200! Trecu un timp, omul fusese trezit din somn, sigur că soneria telefonului îi sfredelise creierii, urma să-și adune mințile sau urma să fiarbă-n el de furie, asta mai degrabă. Dar dumneata ești nebună, 200 intră mâine dimineață în operație, și încă ce operație, cum îți închipui c-o să-l trezesc din somn la ora asta?

Deci, un simplu număr! La atât sunt redus acum, ca om și ca mama mă-sii ce voi fi fost ca meșter! Uite-așa ți se duce gloria pe apa Sâmbetei și te acoperă încă din viață anonimatul, vă mulțumesc!

Și eu vă mulțumesc, în numele lui Heronim, pentru locul ce i l-ați rezervat în istorie! ...

(Laurențiu Fulga, *Salvați sufletele noastre*)

B. În ultimii ani, alimentate de succesul fabulos la mase, telefoanele mobile tind să devină echipamentul portabil total: începând cu funcția de bază – telefonie, și continuând cu agende electronice, jocuri, simple calculatoare de buzunar, browser-e de Internet și ecrane color, dotările de “fițe” au devenit aproape standard: MP3-player, radio și aparat foto. Și ca setul să fie complet, în club ar mai trebui să intre regina audio-vizualului: televiziunea.

Așa cum se vede, visul televiziunii la purtător nu e nou. Dacă este o nevoie reală sau este doar una creată de către marketing (precum multe altele), este altă discuție. Începuturile secolului XXI aduc însă posibilitatea unui receptor care să poată fi numit, în sfârșit, mobil. El se prezintă fie sub forma unui aparat cu ecran LCD și dedicat recepției televiziunii digitale, fie sub forma integrată în telefonul mobil. Și televiziunea adusă astfel la purtător nu este orice fel de televiziune, ci este chiar și interactivă!

Promisiunea datează însă de ani de zile, dar cu toate astea demonstrațiile practice sunt în continuare doar un succes parțial: aparatul recepționează cum trebuie semnalul doar când afară strălucește soarele sau când receptorul se află în linie de vizibilitate directă cu stația de bază la care se conectează (“line of sight” în limbaj de specialitate)! Și dacă se poate presupune că nu plouă chiar tot timpul, zonele cu “line of sight” sunt foarte puține, mai ales în aglomerările urbane... Cele câteva programe pilot ce sunt momentan în desfășurare experimentează cu ajutorul unor “utilizatori prietenoși” care nu crâcnesc atunci când condițiile meteo împiedică recepția.

Și cum totul în lumea telecomunicațiilor înseamnă în primul rând afaceri, demararea erei “TV to go” este împiedicată de gâlceava din jurul standardelor tehnice și a licențelor, și de lipsa unui conținut adecvat pentru programele ce ar trebui difuzate. Totuși, până la finele lui 2006 se speră că aceste programe-pilot vor conduce la rezultate ce vor permite cel puțin impunerea unui standard.

(from *Știință și Tehnică*, septembrie 2006)

ESSAY WRITING

Exercise 1. Write down a comparative essay in which to draw a parallel between the home telephone and the mobile phone.

Exercise 2. Write down a narrative essay finishing with the sentence: “And that is how the telephone saved my life”.

READING EXERCISES

Exercise 1. Read the following text and look up the unknown words in a dictionary.

Exercise 2. Read the text again in order to decide which statement is true from the group of three possible choices offered below.

1. The origin of the “strange clicking sounds” that could be heard by the author on his telephone was:
 - a. the telephone was out of order
 - b. the telephone conversation was being recorded by the National Security Agency
 - c. Verizon telephone services do not work well
2. Privacy has become nowadays:
 - a. a notion which the government carefully preserves for every citizen
 - b. a thing which the citizens can hardly give away
 - c. a concept that can no longer be attained in everyday life
3. With the help of Google Earth a stranger can:
 - a. find out the type of music one likes
 - b. see the roof of the house one lives in
 - c. list the places one has visited

4. Facebook site:

- a. can help the colleges identify and discipline the students involved in drinking and drug use
 - b. is the site from which employers choose their employees
 - c. represents the best site for the college students who want to preserve their privacy
5. The two messages sent from Afghanistan on Sept. 10, 2001
- a. were intercepted in time but misunderstood
 - b. were understood and translated in time but ignored
 - c. were intercepted in time but understood afterwards

How We Gave Away Our Own Privacy

I used to hear strange clicking sounds on my telephone and assume it was Verizon's usual level of service. Now I figure it's the National Security Agency. When "USA Today" broke the news that the Feds were tracking the phone records of tens of millions of ordinary Americans, allegedly in the interest of combating terrorism, apologists insisted that no one was listening in on individual calls. Except maybe for those calls made to foreign countries. I imagine transcripts of my many long and frustrating conversations with tech-service representatives based in India.

And yet there has been little outrage about what is essentially domestic spying, the notion that the same phone companies that cannot manage to get an installer to arrive on time nevertheless effortlessly turned over to the government the records of most households and businesses. Maybe people believe swapping personal data for national security is a fair trade. But maybe no one is agitated because the notion of privacy has become, like Atlantis, a persistent and attractive myth. The sad thing is that that's not so much because the government has invaded our privacy, but because we thoughtlessly gave it away bit by bit.

In the morning the ATM screen greets me: "Hello, Anna Quindlen!" The woman on the phone from J. Crew asks for the super secret security code from the back of my Visa card. The credit-card company needs my date and place of birth and the last four digits of my Social Security number. Somewhere in computers there is a record of the books I've read, the music I like and the places outside the United States I've visited. A Web site even allows well-informed strangers to see how much I paid for my house and how much I might be able to get for it today. Add the satellite photos Google Earth provides, and you can peer at my roof. (When the resolution gets a little higher, everyone will know that the climbing hydrangea in the backyard is struggling.)

Luckily I am too old to be saddled with a Facebook profile. Facebook is a hugely popular site for college students in which they post pictures of themselves and their friends and describe their personalities, interests and even sexual preferences in what one expert has described as "ego casting." But students are beginning to see the downside of the site, and it's not just that way too many folks wind up knowing you appreciate, in the words of one profile, "being intoxicated, dancing all over the place, underwear shopping, electrical tape." Some colleges have announced they will discipline students whose Facebook entries show them engaged in underage drinking or illicit drug use. Others have warned that prospective employers are trolling Facebook, and that when they have a choice between the applicant pictured in his boxers hoisting a beer bong and the one who is not, they are likely to hire the latter.

A man powers up his cell phone as a plane grinds to a halt and begins to have a business conversation beginning with the words "This is all under the cone of silence." Dozens of people listen in on just-between-us. It used to be that if you were stupid enough to give your boyfriend a picture of you in your underwear, he'd show it around to his dopey friends. Today he might post it online, and before you can say "pink lace," guys are looking at it in Boston, Brasília and Beijing.

We've given away our personal information, our predilections, our secrets, even our shame, during transactions, conversations and Internet exchanges. Maybe the notion that the government is keeping track of our phone records feels like just more of the same. It is indeed an outrage that the big phone companies serve customers so poorly and the authorities so cravenly, that the so-called war on

terrorism is so ineptly waged that billions of pages of numbers seemed like a useful tool. We can never forget that these were the same folks who intercepted two messages from Afghanistan on Sept. 10, 2001: “the match begins tomorrow” and “tomorrow is zero hour.” No one understood except in hindsight, but hindsight was the only way the messages were seen. They weren’t translated until Sept. 12, and zero hour had come and gone.

(from *Newsweek*, 11/12/2006)

SUPPLEMENTARY READING

TELEPHONE CONVERSATION

by Wole Soyinka (b.1934)

The price seemed reasonable, location
Indifferent. The landlady swore she lived
Off premises. Nothing remained
But self-confession. “Madam,” I warned,
“I hate a wasted journey – I am African.”
Silence. Silenced transmission of
Pressurized good-breeding. Voice, when it came,
Lipstick coated, long gold-rolled
Cigarette-holder pipped. Caught I was foully.
“*How dark?*” . . . I had not misheard . . . “*Are you light
or very dark?*” Button B, Button A. Stench
Of rancid breath of public hide-and-speak.
Red booth. Red pillar box. Red double-tiered
Omnibus squelching tar. It *was* real! Shamed
By ill-mannered silence, surrender
Pushed dumbfounded to beg simplification.
Considerate she was, varying the emphasis –
“*Are you dark? or very light?*” Revelation came.
“You mean – like plain or milk chocolate?”
Her assent was clinical, crushing in its light
Impersonality. Rapidly, wave-length adjusted,
I chose. “West African sepia” – and as afterthought,
“Down in my passport.” Silence for spectroscopic
Flight of fancy, till truthfulness clanged her accent
Hard on the mouthpiece. “What’s that?” conceding
“Don’t know what that is.” “Like brunette.”
“That’s dark, isn’t it?” “Not altogether.
Facially, I am brunette, but, madam, you should see
The rest of me. Palm of my hand, soles of my feet
Are a peroxide blond. Friction, caused –
Foolishly, madam – by sitting down, has turned
My bottom raven black – One moment, madam!” – sensing
Her receiver rearing on the thunderclap
About my ears – “Madam,” I pleaded, “wouldn’t you rather
See for yourself?”

* Buttons to be pressed by caller who has inserted a coin into an old type of British public pay phone. (*free Internet source*)

UNIT 9

A PLEASANT JOURNEY



Text A

A PLEASANT JOURNEY

Sarah is waiting for Paul and Anna to call. The couple are going away for the weekend to Anna's parents.

Diana: There's somebody at the front door. I can hear the *bell*¹ ringing.

Sarah (rising from the chair): That must be Paul and Anna. I asked them to come round for a little *chat*² over a cup of coffee before they leave for the airport. (*Goes to the front door and opens it.*)

Anna: Hello, everybody!

Sarah: Hello, Anna! Hello, Paul! Do sit down, please. I'll go and see about the coffee. It will only take a minute.

Diana: What time is your *flight*³?

Anna: One-thirty.

Diana: Is it a direct flight?

Paul: Yes, fortunately. The plane will land at Manchester airport around half past four and then we'll take the bus to Greenville, where Anna's parents live.

Diana: I suppose you're both looking forward to it.

Anna: Oh, yes. I haven't seen my parents for almost six months. I can't tell you how much I miss them. And Paul is like their own son to them...

Sarah (coming in with the coffee tray): Do you ever get *airsick*⁴?

Anna: No, never. And I never get *seasick*⁵ either.

Sarah: I always prefer travelling by train, just in case, you know.

Paul: But there are the long distances, Sarah. You can't always travel by train.

Sarah: You're absolutely right, there's no denying it. But I would rather spend more hours on the train than being scared that a *storm*⁶ will make the plane *crash*⁷. (*looking at Anna and Paul, obviously embarrassed*). Sorry for that...

Anna: It's all right. However, you shouldn't be so scared of air travelling. If it is any consolation to you, statistics show that the plane is as safe as any other means of transportation.

Paul (avoiding the subject): It is getting late and we really have to hurry if we don't want the plane to take off without us. And we don't want that to happen, do we?

Anna: You're right. We'll have to check in first, and that takes some time, and then luggage control etc. We definitely have to leave for the airport right now.

Paul: I'll phone the nearest taxi rank and ask them to send a taxi to drive us to the airport. (*Dials number*). Hello!

Attendant: Taxi rank here.

Paul: Please send a taxi to 17 Park Street, West End.

Attendant: All right, sir. Coming right away.

Paul: Let's go out. We're already running out of time.

Sarah and Diana accompany Paul and Anna to the taxi outside.

The taxi driver puts the two suitcases in the boot. Anna and Paul say goodbye.

Sarah: Drive safely to the airport and have a pleasant (and safe) flight! We'll be missing you!

Diana: Bye-bye! Have a pleasant journey!

Anna: Bye! We'll call you when we get back!

Once in the airport, Anna and Paul have to go through all the procedures before they can board the plane.

Checking In

Attendant: Good morning, sir, madam! May I have your tickets, please?

Paul: Here you are.

Attendant: Thank you. Would you like a window or an *aisle*⁸ seat?

Paul: An aisle seat, please.

Attendant: Do you have any luggage?

Paul: Yes, these two suitcases and this holdall.

Attendant: Here's your *boarding pass*⁹. Have a nice flight.

Paul: Thank you.

VOCABULARY NOTES

¹ **bell** – a hollow metal object shaped like a cup which may be operated with a button on or next to the door of a house that you ring to tell the people inside that you are there; (sonerie)

² **chat** – a friendly, informal conversation; (șuetă, discuție prietenească)

³ **flight** – journey by aircraft; (zbor)

⁴ **airsick** – having the feeling that you will vomit because of the movement of an aircraft you are travelling in; (rău de înălțime)

⁵ **seasick** – vomiting or having the feeling you will vomit because of the movement of a ship you are travelling in; (rău de mare)

⁶ **storm** – an extreme weather condition with very strong wind causing high waves, heavy rain and often thunder and lightning; (furtună)

⁷ **crash** – a sudden loud noise; (prăbușire, zgomot)

⁸ **aisle** – a long narrow space between rows of seats in an aircraft, cinema etc.; (coridor)

⁹ **boarding pass** – a card that a passenger must have to be allowed to enter an aircraft or a ship; Syn. **boarding card** (US); (bilet de îmbarcare)

SPEAKING AND WRITING ACTIVITIES

Exercise 1. Render in Indirect Speech the first 14-16 lines of the dialogue in text A (in oral or/and in written form).

Language Functions

Some Useful Phrases when Travelling

How do I get to X, please?
Is this the right way to Y?
Can you tell me the way to the airport, please?
How much is the fare, please?
Which platform for Bucharest, please?
What bus/train do I take for..., please?
Does this train go to...?

The train goes via Pitesti.
Where do I have to change trains, please?
When/where do I have to get off?
It's ten stops from here.

Exercise 2. Imagine you are in London for the first time. Ask for directions to reach the following destinations: Buckingham Palace, The Tower of London, Madame Tussaud's.

THE BRITISH CORNER

England's Tourist Attractions. England has both hundreds of years of history and a great variety of things to offer, and that is the reason why England is so unique. Some of the most popular tourist attractions in England include:

Lake District. The Lake District National Park is one of England's most beautiful regions and the largest National Park of England. Located in the north west of the country in the county of Cumbria, it provides an exciting mix of mountains and lake scenery, including sixteen lakes and fifty-three tarns (small lakes among mountains).

The lakes are set among the dramatic Cumbrian Mountains and the region is dotted with attractive towns and pleasant dales. Lake District is a walker's paradise at any time, being one of the most popular places for fine hill-walking opportunities.

Buckingham Palace. Buckingham Palace has served as the official London residence of Britain's sovereigns since 1837. It has evolved from a town house that was owned by the Dukes of Buckingham in the beginning of the eighteenth century. Today it is The Queen's official residence, with 775 rooms. Although in use for the many official events and receptions held by The Queen, areas of Buckingham Palace are open for visitors on a regular basis.

The Tower of London and the Crown Jewels. The Tower is one of the most popular tourist destinations of Britain and has sheltered the Crown Jewels since 1303. It has been a palace, prison, treasury, zoo and arsenal. It was the home of every monarch from William the Conqueror (11th Century) to Henry the VIII (16th Century). The Jewel House is located in Waterloo Block and displays the Royal maces, swords, and other ceremonial items like the Coronation Regalia.

Stonehenge. Stonehenge is the most important prehistoric monument in England. It dates from the Neolithic period and is located on Salisbury Plain in Wiltshire. There are many theories as to the purpose of Stonehenge, ranging from a druid temple for sun worship to a burial ground and even an astronomical calendar.

Alton Towers. Alton Towers is one of England's most famous theme parks with rides and attractions for every member of the family. Based at the north of the village of Alton in Staffordshire, the Towers date back to the Victorian period and were designed by Augustus Welby Pugin. Its features include boating on the lake, aerial cable car ride and plenty gardens to walk in.

Windsor Castle. Windsor Castle, the largest inhabited castle in the world, is an official residence of the Queen. Royal home and fortress for over 900 years, the Castle remains a working palace today.

Visitors can walk around the State Apartments, extensive suites of rooms at the heart of the working palace. For part of the year visitors can also see the Semi State rooms, which are some of the most splendid interiors in the castle. They are furnished with treasures from the Royal Collection including paintings by Holbein, Rubens, Van Dyck and Lawrence, fine tapestries and porcelain, sculpture and armour.

Within the Castle complex there are many additional attractions, including the Drawings Gallery, Queen Mary's dolls' house, and the fourteenth-century St. George's Chapel, the burial place of ten sovereigns and setting for many Royal weddings. (*adapted from free Internet source*)

Text B

THE ORIENT EXPRESS

A Short History of the Orient Express

Bombed, shot at and *marooned*¹ in *snow drifts*², the history of the Orient Express is both legendary and colourful.

The carriages which today form the famous Venice Simplon-Orient-Express each have a history of their own, with long years of service *criss-crossing*³ the frontiers of Europe, operating for a variety of railway companies. The carriages have taken on characters of their own as intriguing as the characters of those who travelled within their *cozy*⁴ *confines*⁵.

The history of the Orient Express began in 1883. At that time rail travel was very fashionable in Europe. Georges Nagelmakers, a Belgian, built luxury trains according to English standards. The first Orient Express train went from Paris via Strasbourg, Vienna and Budapest to Bucharest in Romania.

After the First World War, the Allies insisted on a new routing. The train ran through Switzerland and the specially constructed Simplon Tunnel to Milan, Trieste, Zagreb, and Istanbul. From 1919, the official name of the train was the Simplon-Orient-Express.

From the beginning, the Orient Express was *envisioned*⁶ as a luxury train, like a hotel on wheels. It had comfortable sleeping compartments, a dining car with excellent cuisine, and first class service. One spent the entire journey in the same car, even when changing trains. In the 1920s and 1930s the wealthiest and most important people in the world used the Orient express service.

The Orient express star began to decline after the Second World War. Due to the popularity of air travel the Orient express service was discontinued in 1977. Its myth remained alive, however, due in part to its mention in Agatha Christie's famed novel *Murder on the Orient Express*. In 1982, James B. Sherwood, a train enthusiast, made a huge investment and started the service again. Today, 35 of the original *wagons*⁷ roll through Europe.

Each wagon on the Orient express train was numbered, and each restored car has an individual history. In 1929 sleeping car number 3309 was stuck in snow for ten days. The passengers survived with the aid of Turkish villagers. In 1931 the same car was bombed leaving Budapest. A Hungarian fascist had placed a bomb *aboard*⁸, and the bomb exploded as the train passed over a *viaduct*⁹. There were 120 injuries, and 20 deaths. On that train, only five cars were *undamaged*¹⁰, and car 3309 was among them. Sleeping car 3425 was a favourite of King Carol of Romania, and he used this car when escaping his country and going into exile in Switzerland.

Agatha Christie and the Orient Express

Agatha Christie loved rail travel. For the 3342 kilometres from Calais to Istanbul, she would travel for three days. One had to change trains at the Bosphorus Sea, and this was accomplished by ferry travel, after which one *rejoined*¹¹ the Taurus Express to the Middle East or northern Africa. The continuous route from Paris to Istanbul was completed in 1940. In earlier days one had to complete the journey from Nairn to Baghdad by bus. Christie's impressions of travel on the Orient Express affected her choice to make it the central figure in her book *Murder on the Orient Express*.

The Orient Express Today

If you step aboard the Venice Simplon-Orient-Express today, you may think that you stepped back into a more gracious, elegant age. Your personal steward, instantly available to attend your every comfort, will show you to your compartment of *gleaming*¹² wood, *polished*¹³ *brass*¹⁴, soft towels and *crisp*¹⁵ *linen*¹⁶. Your comfortable compartment is a *restful*¹⁷ *retreat*¹⁸ offering panoramic views of ever changing landscapes.

Meals on board the Venice Simplon-Orient-Express are an unforgettable delight. All dishes are freshly prepared onboard by French *chefs*¹⁹, with the finest *supplies*²⁰ taken onboard during the train's journey. Lunch, dinner and *brunch*²¹ are served by the Italian waiters in one of the three individually

styled Restaurant Cars: Lalique, Etoile du Nord or Chinoise. Breakfast and afternoon tea are served in passengers' compartments. *Table d'hôte*²² meals are included in the fare, while an *à la carte*²³ menu and 24-hour compartment service is available additionally.

Travelling in private compartments, passengers are attended by Cabin Stewards throughout the journey, and are assured of attentive yet discreet service. Each compartment has its own original washbasin cabinet with hot and cold water, and at night-time becomes a comfortable bedroom, complete with soft towels and crisp linen. Passengers may select from two types of compartment: Double and Single. Cabins convert in moments from daytime seating to a comfortable bedroom.

There is also an intimate onboard boutique, located at the *rear*²⁴ of the Lalique car. What better way to remember a memorable journey, than to enjoy a gift from The Collection Venice Simplon-Orient-Express? These train-inspired home accessories include an original *art nouveau* brass table lamp and hand-blown French crystal. To these, one can add classically fashioned ladies' and gentlemen's accessories in luxury pure *silk*²⁵, *cashmere*²⁶ and *velvet*²⁷. So whether you are choosing something for yourself, or selecting a gift for a friend, it will forever remain a beautiful *memento*²⁸ of your journey.

(adapted from free Internet source)

VOCABULARY NOTES

¹ **marooned** – left in a place from which you cannot escape; (abandonat, părăsit)

² **snow drift** – a bank of deep snow formed by the wind; (troian)

³ **criss-cross** – to move or exist in a pattern of lines crossing (something or each other); (a (se) încrucișa)

⁴ **cosy** – comfortable, pleasant and inviting; (confortabil, comod)

⁵ **confines** – the outer limits of something; (limite)

⁶ **envision** (*also* **envisage**) – to imagine or expect as a likely or desirable possibility in the future; (a întrezări)

⁷ **wagon** – a vehicle with four wheels, which must be pulled or pushed and can vary in size and use; **to be on the wagon** – to decide not to drink any alcohol for a period of time; **to fall off the wagon** – to start drinking; (vagon)

⁸ **aboard** – on or onto (a ship, aircraft, bus or train); (la bord, pe bord, în autobuz/ tren)

⁹ **viaduct** – a long high bridge, usually held up by many arches, which carries a railway or a road over a valley or other similar area at a lower level; (viaduct)

¹⁰ **undamaged** – not harmed; (întreg, fără stricăciuni)

¹¹ **rejoin** – to return to (a person or place); (a se întoarce)

¹² **gleam** – to produce a small, bright light; to reflect; (a licări)

¹³ **polish** – to rub (something) using a piece of cloth or brush to clean it and make it shine; (a lustrui)

¹⁴ **brass** – a bright yellow metal made from copper and zinc; (alamă)

¹⁵ **crisp** – (paper or cloth) stiff and smooth; (apretat)

¹⁶ **linen** – strong cloth that is woven from the fibres of the flax plant and lasts a long time, or sheets, cloths and clothing made from this or from a similar material such as cotton; (pânză; lenjerie, rufărie)

¹⁷ **restful** – something that is restful produces a feeling of calmness and relaxation; (odihnitor)

¹⁸ **retreat** – to go away from a person or place, esp. because unwilling to fight any more; to withdraw; (a te retrage)

¹⁹ **chef** – a skilled and trained cook who works in a hotel or restaurant, esp. the most important cook; (bucătar-șef)

²⁰ **supply** – to provide (something that is needed), or to provide something that is needed to (someone); (a furniza, a aproviziona)

²¹ **brunch** – a meal eaten in the late morning; a combination of breakfast and lunch; (gustare între micul dejun și prânz)

²² **table d'hôte** – food that is served in a restaurant as a complete meal at a fixed price but with little choice of dishes; (meniu fix)

²³ **à la carte** – if you eat à la carte, you choose each dish from a separate list instead of eating a fixed combination of dishes at a fixed price; (à la carte)

²⁴ **rear** – (at) the back (of something); (spate)

²⁵ **silk** – a delicate, soft cloth made from a thread produced by silkworms, or the thread itself; (mătase)

²⁶ **cashmere** – very soft, expensive woollen material that is made from the hair of goats from Kashmir; (cașmir)

²⁷ **velvet** – a cloth usually woven from silk or cotton with a thick soft furry surface; (catifea)

²⁸ **memento** – an object that you keep to make you remember a person or a special event; (suvenir)

COMPREHENSION**Exercise 1. Answer the following questions:**

1. When did the history of the Orient Express begin?
2. What was the route of the first Orient Express train?
3. How did people envision the Orient Express?
4. What was the name of the female artist that made the train famous?
5. Make an oral and written presentation of *The Orient Express Today*.

VOCABULARY PRACTICE**Exercise 1. Use a suitable monolingual dictionary to write the phonetic transcription of the words listed at *Vocabulary Notes*.****Exercise 2. Find the synonyms of the following words:** *accomplish, complete (to), cosy, decline (to), excellent, fashionable, frontier, instantly, landscape, rear, select.***Exercise 3. Using the prefixes *dis-*, *in-/ im-*, *un-*, form the antonyms of the following words:** *attentive, available, comfortable, complete, constant, continuous, convenient, figure, member, official.***Exercise 4. Give the antonyms of the following words in the text:** *central, cosy, famous, gracious, individual, remember, restful, start, survive, typical.***Exercise 5. Give the homonyms of the following words, write their phonetic transcription and then translate them into Romanian:** *leach, lead, leaf, leak, leek, lessen, levee, liar, loan, loch, loot, lye, lynx, made, mail, main, maize, mall, manner, mantal, marshal, mast, mean, meat, medal, mews, might.***Exercise 6. Give the derivatives of:** *comfort, history, inspire, impress, invest, select.***Exercise 7. Find and correct the 12 mistakes in the text below:**

I known that the darkness would come, but still it took me by surprise. As the sumer's heat built and then diminished, the daylight for my evning flight gradually faded from bright sunlite to darkness. At first, it was just a mater of an earlier sunset, and then it was dusky when I arrived at Syracuse. Now it is all dark.

I loocked out of the airplane one moonles night last week, and was suddenly struck by the dept of the blackness below. Certinly there was plenty of light from the cities, villages, and country crossroad, but the clear dry air kept it from touching the croplands or the forested heels. The extra water vapor or dust in our usual summertime air causes light to diffuse from its source and scatter into the dark areas, dulling the night.

Exercise 8. Fill in the blanks with words derived from the ones in brackets:

All these years, my life's been too (predict). I thought the (spontaneous) and romance would come along, but they never did like that again. So this wasn't a trip to a tropical paradise really, it was a return to my (young) and a journey to what human (be) (real) need, to be human.

Small fluffy clouds stretched below like a carpet rolled out to welcome (north) to a (glory) heaven. Each cloud passed like a runway marker down to the grand experience. Well, it had to be a grand experience. Isn't that what these places should be?

Exercise 9. Fill in the blanks with the adequate preposition:

1. She confessed that she was in love ... my ex-husband.
2. The seaside is crowded ... tourists in summer.
3. It was kind ... him to help me with my luggage.
4. I guess I took your suitcase ...

mistake. 5. Where have you been ... vacation this summer? 6. She went ... a trip to Braşov with her friends. 7. What did you have ... breakfast? 8. The doctor said it was time for me to go ... a diet. 9. The teachers may be ... strike next week. 10. He was very eager to show his interest ... Russian literature.

Exercise 10. Fill in the blanks with corresponding words from the list below: *despairingly, each, Englishmen, fog, general, menacingly, morning, rage, Scottish, thicker, trick, troops, voice.*

The English and Scots were hard at it - battle I mean and ... army had chosen one of two hills above a glen which they would fight in the On their respective hills they prepared for the morning battle, but when morning came there was a ... so thick, they could barely see their own comrades on the hill than endeavour to find their enemies in the even ... fog down below. The English general was mulling the situation when he hears a ... voice coming up from the glen. "One Scotsman can beat two Englishmen" the voice said menacingly. The ... dispatched two of his top lads down into the fog. They never returned. A few minutes later, the ... came again, "One Scotsman can beat ten ...". The general dispatched ten of his top lads do "One Scotsman can beat *fifty* Englishmen" The general, much irritated dispatched fifty more of his top ... down into the fog. They never returned either. Just as before, the voice came even more menacingly, "One Scotsman can beat *one hundred* Englishmen" The general, beside himself with ..., ordered 100 troops down into the fog ..., they never returned either. Except one, who came crawling up the hill, bloodied and near to expiry "It's a ... sir, a trick.... there's *two* of them!"

Exercise 11. Fill in the blanks with corresponding words from the list below, then translate the text into Romanian: *after, blind, Catechism, corpse, downstairs, faintly, idle, like, maleficent, nearer, often, puff, softly, square, stir- about, stroke, tired, tiresome, true, two, uncanny, with.*

There was no hope for him this time: it was the third Night after night I had passed the house (it was vacation time) and studied the lighted ... of window: and night ... night I had found it lighted in the same way, ... and evenly. If he was dead, I thought, I would see the reflection of candles on the darkened ... for I knew that ... candles must be set at the head of a He had ... said to me: "I am not long for this world," and I had thought his words... . Now I knew they were... . Every night as I gazed up at the window I said ... to myself the word paralysis. It had always sounded strangely in my ears, ... the word *gnomon* in the Euclid and the word *simony* in the... . But now it sounded to me like the name of some ... and sinful being. It filled me ... fear, and yet I longed to be ... to it and to look upon its deadly work.

Old Cotter was sitting at the fire, smoking, when I came ... to supper. While my aunt was lading out my ... he said, as if returning to some former remark of his:

"No, I wouldn't say he was exactly ... but there was something queer ... there was something ... about him. I'll tell you my opinion. ..."

He began to ... at his pipe, no doubt arranging his opinion in his mind. ... old fool! When we knew him first he used to be rather interesting, talking of faints and worms; but I soon grew ... of him and his endless stories about the distillery. (from James Joyce, *Dubliners*)

Exercise 12. Translate into English:

A. Nouă ceasuri şi nouă minute... Peste şase minute pleacă trenul. Un minut încă şi se-nchide casa. Repede-mi iau biletul, ies pe peron, alerg la tren, sunt în vagon... Trec de colo până colo prin coridor, să văz în care compartiment aş găsi un loc mai comod... Aci. O damă singură, şi fumează, atât mai bine! Intru şi salut, când auz o mârâitură şi văz apărând dintr-un paneraş de lângă cocoana capul unui căţel lăţos, plin de funde de panglici roşii şi albastre, care-ncepe să mă latre ca pe un făcător de rele intrat noaptea în iatacul stăpânii-si.

— Bubico! zice cocoana... şezi mumos, mamă!

— „Norocul meu, gândesc eu, să trăiesc bine!... Lua-te-ar dracul de javră!”

Bubico se liniștește puțin; nu mai latră; își retrace capul în paneraș, unde i-l acopere iar cocoana cu un tărânaș de lână roșie; dar tot mârâie înfundat... Eu, foarte plictisit, mă lungesc pe canapeaua din fața cocoanii și-nchiz ochii. Trenul a pornit... Prin coridor umblă pasageri și vorbesc. Bubico mârâie arțăgos.

— Biletele, domnilor! zice conductorul, intrând cu zgomot în compartimentul nostru.

Acum Bubico scoate capul foarte sus și, vrând să sară afară de la locul lui, începe să latre și mai grozav ca adineaori. Eu întind biletul meu conductorului, care mi-l perforează. Conductorul face un pas către cocoană, care-și caută biletul ei în săculețul de mână, pe când Bubico latră și chelălăie disperat, smucindu-se să iasă din paner.

— Bubico! zice cocoana, șezi mumos, mamițol!

Și-ntinde biletul. Când mâna conductorului s-a atins de mâna cocoanei, Bubico parc-a-nnebunit. Dar conductorul și-a terminat treaba și iese. Cocoana își învelește favoritul mângâindu-l „mumos”; eu mă lungesc la loc închizând ochii, pe când Bubico mârâie înfundat ca tunetul care se tot depărtează după trecerea unei grozave furtuni. Acum nu se mai aude de loc. Dar auz hârșăitul unui chibrit: cocoana își aprinde o țigaretă... Încă nu mi-e somn. De ce n-aș aprinde și eu una? A! de degrabă să nu pierz trenul, am uitat să-mi iau chibrituri. Dar nu face nimic... S-o rog pe mamița lui Bubico... Scot o țigaretă, mă ridic și dau să m-apropiu de cocoana. Dar n-apuc să fac bine o mișcare, și Bubico scoate capul lătrându-mă mai furios decât pe conductor; latră și chelălăie și tușește și...

— Bubico – zice cocoana – șezi mumos, mamițico!

(I.L. Caragiale, *Bubico*)

B. În condițiile în care plăcerile olandezilor se rezumă la mers cu bicicleta, plimbări cu ferry-boatul, consum legal de marijuana, nu pare atât de greu să te conformezi. Amsterdam este una dintre cele mai hot destinații nordice în materie de distracție. Fie că îl alegi pentru canalele romantice care traversează orașul sau pentru muzeele faimoase și priveliștile istorice, orașul nu dezamăgește. Mic, dar „rău”, Amsterdam le are pe toate: cultură, petreceri și restaurante. Îți rămâne în memorie ca un loc aflat undeva în mijlocul erei hippie, unde ești liber(ă) să iubești, să te distrezi, și, în principiu, să faci cam orice. Spre satisfacția turiștilor, chiar dacă autoritățile și-au propus să transforme acest paradis hippie într-un oraș mai burghez, se văd prea puțini zgârie-nori, iar bicicletele rezeștă principalul mijloc de transport. Din fericire, oriunde alegi să mergi în Amsterdam, nu există nici o destinație care să fie prea îndepărtată. Urmează așadar exemplul localnicilor: închiriază o bicicletă și explorează toate împrejurimile. În apropiere sunt alte două orașe, Haga și Rotterdam, cel mai mare port al Europei. Olanda e o țară mică, dar plină de locuri care așteaptă să fie descoperite.

(adapted from *Glamour*, noiembrie 2006)

ESSAY WRITING

Exercise 1. Write an essay on your most pleasant journey.

Exercise 2. Write a descriptive essay on the place you would like to visit.

READING EXERCISES

Exercise 1. Read the following text and look up the unknown words in a dictionary.

Exercise 2. Read the text again in order to decide whether the statements below the text are true or false:

1. Hitchhiker Stories as we now tell them have a long history behind.
2. The rarest version of the legend involves a driver who stops for a strange girl on a highway, then during the course of the ride realizes his hitchhiker has disappeared.
3. Two young anthropologists identified 5 types of Hitchhiker stories, with no common features.

4. Men are the most frequently met with protagonists of the Vanishing Hitchhiker Stories.
5. In the above hitchhiker story, Dr. Eckersall gave a lift to an old lady that was dressed in an unusual way.
6. Usually, the driver finds out that the hitchhiker has been dead for years.
7. The appeal of vanishing hitchhiker stories lies in the nature of the encounter - an interaction with the supernatural.
8. Relate a "vanishing person" story you might have heard or read.

Vanishing Hitchhiker Stories

The legend of the Vanishing Hitchhiker hardly needs an introduction. The core story concerns a traveller who offers a ride to a vulnerable-looking pedestrian, only to find his passenger has disappeared without trace. Later investigations revealed that the passenger was a supernatural entity, not a living human being at all.

Two young anthropologists (Beardsley and Hankey) did some serious research into the perplexing world of Hitchhiker Stories. Their papers have established the Vanishing Hitchhiker as perhaps the most frequently collected and widely discussed modern story. Beardsley and Hankey's studies were based on a corpus of 79 Vanishing Hitchhiker stories collected from 60 different locations in the United States of America; the conclusion they reached was that the new type of story was completely new, a product of the previous twenty years or so: "a story that is in no sense a survival from an outdated culture, but stands as a fully-fledged representative of the contemporary tale".

By analysing their corpus of stories, the two anthropologists discovered four variants they thought were quite distinct. In stories of the Version A pattern (49 examples), the Hitchhiker is offered a ride by a motorist, gives an address and mysteriously disappears. The motorist calls at the address he has been given, only to be told that his passenger has been dead for a number of years. In Version B stories (9 examples), the traveller offers a ride to an old woman who issues a warning or prophecy before disappearing from the vehicle. The traveller later receives information that she has been dead for some time. In Version C (11 examples), a young man meets a girl at a dance and offers her a ride home; she asks to be put down at a cemetery and disappears; he later finds she is dead and this is confirmed by some personal possession being left on her grave. In Version D (6 examples), a mysterious old lady carrying a basket is offered a ride and disappears; later the traveller discovers that he or she has given a ride to the Hawaiian Goddess Pelee.

The authors went through all these variants identifying typical characteristics. The most important was that the hitchhiker was always female, either a beautiful girl or a little old lady. The description of the girl, they said, was "intended to emphasize her attractiveness," yet "hint at her ghostly nature": "her dress is never coloured, but may be black or white" so it "resembles a shroud, or actually may be a gravecloth." Alternatively, the description might be intended to add plausibility to the plot by supplying a motive for the driver to offer her a ride (she may perhaps be inappropriately dressed for the weather or time of year). However that may be, "the original hitchhiker" was likely to have been "an attractive, implicitly delicate young girl."

"A dozen miles outside of Baltimore, the main road from New York (Route Number One) is crossed by another important highway. It is a dangerous intersection, and there is talk of building an underpass for the east-west road. To date, however, the plans exist only on paper.

Dr. Eckersall was driving home from a country-club dance late one Saturday night. He slowed down for the intersection, and was surprised to see a lovely young girl, dressed in the sheerest of evening gowns, beckoning to him for a lift. He jammed on his brakes, and motioned her to climb into the back seat of his roadster. "All cluttered up with golf clubs and bags up here in front," he explained. "But what on earth is a youngster like you doing out here all alone at this time of night?"

"It's too long a story to tell you now," said the girl. Her voice was sweet and somewhat shrill - like the tinkling of sleigh bells. "Please, please take me home. I'll explain everything there. The address is 75 North Charles Street. I do hope it's not too far out of your way."

The doctor grunted, and set the car in motion. He drove rapidly to the address she had given him, and as he pulled up before the shuttered house, he said, "Here we are." Then he turned around. The back seat was empty!

"What the devil?" the doctor muttered to himself. The girl couldn't possibly have fallen from the car. Nor could she simply have vanished. He rang insistently on the house bell, confused as he had never been in his life before. At long last the door opened. A gray-haired, very tired-looking man peered out at him.

"I can't tell you what an amazing thing has happened," began the doctor. "A young girl gave me this address a while back. I drove her here and . . ."

"Yes, yes, I know," said the man wearily. "This has happened several other Saturday evenings in these past months. That young girl, sir, was my daughter. She was killed in an automobile accident at that intersection where you saw her almost two years ago . . ."

This is the most common version of the legend that involves a driver who stops for a strange girl on a highway, then during the course of the ride realizes his hitchhiker has disappeared. Upon arriving at the address the girl mentioned, the driver learns from her relatives that she has been dead for years.

The appeal of vanishing hitchhiker stories lies in the nature of the encounter - an interaction with a ghost occurs not because the main character goes looking for the supernatural, but because it comes to him. Such tales underscore the belief that representatives from the spirit world can be encountered at any time and by anyone. Adding to the horror factor is the spectre's passing for a living person. That the driver does not recognize it as a ghost during their time together makes it all that more easy to believe we won't recognize a ghost when we meet one, either.

(free Internet source)

SUPPLEMENTARY READING

Gas Station Conversation

I am going to relay a discussion I had this morning and seamlessly blend it with a discussion I had with the same person just a few days ago. I consider this an artistic license and since prose is a form of art I am entitled to use it. The story requires less explanation this way. So just bear with me.

Just around the corner from us is a gas station, that until a few weeks ago was staffed entirely by twenty-something Caucasian men and women who must have spent most of the money they earned from tending the till on tattoos. Their dress, demeanour and topics of conversation seemed to show that they had little ambition and certainly little concern for customer service. They seemed to believe that weekend antics, party behavior and, well, just about everything else, was appropriate for discussion while in the presence of customers. Then, quite suddenly, the entire staff was replaced with middle-aged East Indians whom I assume, judging by their accents and grasp of the English language, are probably recent immigrants (as indeed are 50% of the people who live in the Toronto area). I am guessing that the franchise for this particular gas station was sold and the new owner elected to bring in his own staff. I am quite certain that is in violation of Canadian labor laws.

Allow me now to relate a conversation (or two) I had with one of the new staff members at this station. I had just walked into the little store at the gas station to pay for my gas and a bottle of Coke Zero (which is chemically delicious).

Attendant: What pump?

Me: Two. Twenty dollars.

Attendant (holding out a basket of miscellaneous snacks): You like one of these?

Me: No thanks.

Attendant: Free!

Me: Okay then. (Tim selects a package of Skittles from the basket)

Attendant: No, not those. Those not included.

Me: All right, how about these? (Tim selects a small bag of candy from the basket)

Attendant: No. Not those. These. (Attendant digs under the Skittles and selects a bag of trail mix that looks like it might be left over from the Second World War)

Me: Oh, no thanks. I won't eat that. (Attendant disregards my polite refusal and puts the bag beside the bottle of Coke. Tim resigns himself to accepting the snack)

Attendant: Lotto 6/49 ticket?

Me: No thanks.

Attendant: Prize is up to forty million dollars.

Me: No thanks. I'm really not interested.

Attendant: It just takes one to win! It's only two dollars. Two dollars to win forty million.

Me: I don't play the lottery.

Attendant: Forty million dollars!

Me: Listen, sir, I don't play the lottery. The lottery is really nothing but a tax on stupidity and I don't know about you but I already pay enough taxes!

Attendant: You can't win if you don't play!

Me: Tell you what. If I walk out of this building and get struck by lightning I will crawl back in here and buy a lottery ticket. Because my chances of getting hit by lightning today are far better than of winning forty million dollars.

Attendant: What's this (gestures towards my debit card)

Me: That's a debit card.

Attendant: Oh.

And finally he let me go. I got away without a lottery ticket. I sampled the trail mix just long enough to confirm that it was really quite disgusting. Anyways, it is now almost 2 o'clock and I really need to get some work done!

(Internet source)

FURTHER DISCUSSION

1. The anonymous author of this Gas Station-clash-of-civilizations-encounter humorously opposes the cultural differences between the group of twenty-odd "native Canadian"/ "Caucasian" men and women who had been made redundant at the round-the-corner gas station, where they had been brazenly conversing with one another and attending to their tattoos rather than to their ill-at-ease customers and the comically businesslike new staff of middle-aged East Indians who, with their rudimentary accents and grasp of the English language are all set on driving the customers crazy by relentlessly talking them into buying, besides gasoline, expired "miscellaneous snacks" or Lotto 6/ 49 tickets alongside the usual "chemically delicious" Coke Zero.

2. In light of the above, point out some other elements pointing to the author's critical view of "his" contemporary consumer's society and its members.

3. By contrast, point out the author's "serious" or "mock-serious" criticism of the "invading" businesslike middle-aged Eastern people, stealing the jobs of the "natives", while "impudently" ignoring their reckless "joie de vivre" conception of life in an opulent society.

4. Comment on some of the "rudiments" of English the East-Indian employees use to advantage when "conversing" with their "Canadian" customers in an Oriental bazaar haggling manner.

5. Express your own opinions concerning the two groups of people and the author's serious or mock serious attitude towards them.

UNIT 10 FASHION



Text A FASHION

Sarah, Paul and Diana, who have been all invited to the wedding of one of Sarah's friends, are having a conversation about the clothes they are going to wear for the occasion.

Sarah: The general idea is that on such occasions it's better for one to buy clothes rather than have them custom made. Not only that hand-tailored ones are pricey, but it could take an eternity to have them made, what with choosing the right fabric of the right colour, measurements, fittings and all that.

Paul: Right you are! Save time, save money, as the slogan goes. Why don't you two go on a shopping spree, while I'll be racking my brains to come up with the right choice of presents?

Sarah: Why just us? You might as well buy some new clothes. I haven't seen you in a new pair of trousers for quite a long time.

Paul: Well, I think I could get away with my grey suit. It's practically new. I wore it only once on a similar occasion and if it still fits me, then that's it. Besides, who's going to look at a man's clothes? Everybody will be looking at the *bride*¹. (*Laughingly*) And at the two of you, of course.

Sarah: Ha, ha! I'll not argue with you on *that*. But isn't your grey suit too warm for summer?

Paul: I don't think so. With a nice short-sleeved white shirt and a matching tie, I'll be feeling just fine. And I happen to have them both.

Sarah: Then remember to try them on and see if everything is all right. By the way, could you possibly lend me thirty pounds, just in case?

Paul: Of course I could, but first let me see if I can *afford*² it. (*He goes to try on his suit.*)

Sarah (somewhat relieved): Now that we are on our own, let's take some personal decisions. What would you like to wear?

Diana: Well, to be honest with you, I bought yesterday what seemed to be a fashionable but relatively cheap dress from Miss Selfridge in Great Castle Street near Oxford Circus. I'd been told by a Romanian friend back home that it's a perfect place to shop especially if you're on a tight budget. It's in my room upstairs. Shall I go and fetch it?

Sarah: I don't think you should. Miss Selfridge is famous for its trendy, good quality women's clothing. Just tell me what it looks like for the moment.

Diana: Well, it's a *cream*³-coloured, *tight*⁴, knee-length, *lacey*⁵ dress with an oval neckline. And I think it goes perfectly with my high-heeled brown *suede*⁶ shoes. But, please, let me show them to you. (*She brings down the dress and the shoes.*)

Sarah (admiringly): They look wonderful and they really go together. It's been an excellent choice. Congratulations!

Diana: Now, what about you?

Sarah: I also bought a *dress*⁷ and a pair of shoes for the wedding about a month ago. It is a light blue, *silky*⁸ *flowing*⁹ dress, with soft *folds*¹⁰ across the front of the *bodice*¹¹ and *beading*¹² along the neckline and over the shoulder *straps*¹³. And the shoes are of a matching colour. All I need now is to find the right accessories. But let me put on the dress so that you can see how I look in it.

Diana: Wow! You look sensational! You'll certainly be in the spotlight. The problem is I don't have any accessories for my dress either, but I remember spotting a sparkly necklace, bracelet and earrings silver set at Dinny Hall in Westbourne Grove, Notting Hill. I think that would be the perfect thing for me. You too could find there some beautiful jewellery items to match your beautiful dress. And cheap too. Prices start from as little as £ 15 for silver earrings and you don't need to be a celebrity to be treated like royalty when shopping at Dinny Hall. The shop assistants knew right away I was a foreigner just browsing for cheaper things but they all went out of their way to help me make a choice to my satisfaction.

Sarah: That's perfect. Let's call a cab and go to Dinny Hall. I have a feeling though, that once there we'll never leave the place until we've bought ourselves two "new" dresses. Just in case, you know. *(They both start laughing.)*

VOCABULARY NOTES

¹ **bride** – a woman on her wedding day or just before and after the event; (mireasă)

² **afford** – to have or do (something), esp. because you have enough money or time; (a-și permite, a avea mijloacele necesare pentru)

³ **cream** – a very pale yellow or off-white colour; (crem)

⁴ **tight** – held or kept together firmly or closely; (strâmt)

⁵ **lace** – a decorative cloth which is made by weaving thin thread in delicate patterns with holes in them; (dantelă)

⁶ **suede** – soft leather with a velvety surface on one side, used for making clothes and shoes; (piele întoarsă)

⁷ **dress** – (*approx.*) compleu

⁸ **silky** – soft, smooth and shiny like silk; (mătăsos)

⁹ **flowing** – long and elegant; (cu falduri)

¹⁰ **fold** – a part of a textile material that is folded or hangs as if it had been folded; (pliu)

¹¹ **bodice** – the upper front part of a woman's dress; (corsaj)

¹² **beading** – string of beads; (șir de mărgel)

¹³ **strap** – a strip of fabric used to keep dress in place; (bretea)

SPEAKING AND WRITING ACTIVITIES

Exercise 1. Render in Indirect Speech the first 14-16 lines of the dialogue in text A (in oral or/and in written form).

Language Functions

Talking About Likes and Interests

	Question	Affirmative Answer	Negative Answer
Formal	I wonder if you are (at all) interested in X/ DOING ...	I'm very/ quite interested in X/ DOING...	I don't find X/ DOING ... particularly enjoyable/ good/ interesting.
	Are you interested in X/ DOING ...?	I'm very/quite keen on X/ DOING ...	I'm not particularly/ over-keen on X/ DOING ...
Informal	Do you (happen to) like X/ DOING ...?	I (really) like X/ DOING ... (very much)	I don't (really) like X/ DOING ... (very much).
	Are you into X/ DOING...?	I'm really into X/ DOING ...	I'm not really into X/ DOING ...

Exercise 2. Imagine that you are a model participating in a fashion parade. You will walk on the catwalk and then come in front of the audience (your colleagues) and present your outfit.

Exercise 3. In pairs discuss about at least five advantages and five disadvantages of fashion nowadays as compared to fashion in the past.

Exercise 4. In groups of four, talk about your favourite period in the history of fashion.

THE BRITISH CORNER

Queen Elizabeth I. The reign of Queen Elizabeth I is often referred to as *The Golden Age* of English history. Elizabeth was an immensely popular Queen, and her popularity has little diminished with the passing of four hundred years. She is still one of the best loved monarchs, and one of the most admired rulers of all time. She became a legend in her own lifetime, famed for her remarkable abilities and achievements. Yet, about Elizabeth the woman, we know very little. She is an enigma, and was an enigma to her own people.

Elizabeth was the daughter of King Henry VIII and his second wife, Anne Boleyn. She was born on 7 September 1533 at Greenwich Palace. Her birth was possibly the greatest disappointment of her father's life. He had wanted a son and heir to succeed him as he already had a daughter, Mary, by his first wife, Katherine of Aragon. He had not divorced Katherine, and changed the religion of the country in the process, only to have another daughter. Elizabeth's early life was consequently troubled. Her mother failed to provide the King with a son and was executed on false charges of incest and adultery on 19 May 1536. Anne's marriage to the King was declared null and void, and Elizabeth, like her half-sister, Mary, was declared illegitimate and deprived of her place in the line of succession.

As a child, Elizabeth was given a very impressive education. It had become popular amongst the nobility to educate daughters as well as sons and Elizabeth excelled at her studies. She was taught by famous scholars and from an early age it was clear that she was remarkably gifted. She had an especial flare for languages, and by adulthood, she could reputedly speak five languages fluently.

Elizabeth's adolescence was no easier than her childhood. While the King lived, she was safe from political opportunists, but when he died in the January of 1547, she became vulnerable to those who saw her as a political pawn. Despite being officially illegitimate, Henry had reinstated his daughters in the line of succession. Mary was to follow Edward, and Elizabeth was to follow Mary. This meant that Elizabeth was now second in line to the throne. Edward was too young to rule himself as he was only nine years old, so his uncle, Edward Seymour, became Protector of England. His younger brother, Thomas Seymour, was jealous of his position and attempted to overthrow him. His scheme, which involved an attempted kidnapping of the Boy King, cost him his life. He had made no secret of his desire to marry Elizabeth (in Tudor times a girl was considered of marriageable age at twelve) so she was implicated in his plot. It was treason for an heir to the throne to marry without the consent of the King and his Council, and at only fifteen years of age, Elizabeth had to persuade her interrogators that she knew nothing of the plot and had not consented to marry the King's uncle. She succeeded in defending her innocence, but rumours of an illicit affair with Seymour, all the more scandalous because he had been married to her last step-mother, Katherine Parr (before she died in childbirth), plagued her long afterwards.

(adapted from free Internet source)

Text B

FASHION FROM THE ANTIQUITY TO THE RENAISSANCE

In Ancient Greece and Rome, clothes were generally simple, as they had a rather practical function. *Tunics*¹ were worn by both men and women. The basic *garment*² for women of Ancient Greece, for example, was the “Doric peplos”, which was made of woven wool. The fabric was wrapped around the wearer, with the excess material folded over the top and pinned on both shoulders. *Pins*³ used for *fastening*⁴ the shoulders of the *peplos* were originally open pins with decorated heads, but they were later replaced by *brooches*⁵. *Fabrics*⁶ were plain and for the most part, undecorated. Clothes were generally white or *off-white*⁷ until the fifth century when they began to feature a wider range of colours. In places such as China, India and Africa, women *adorned*⁸ themselves with more colourful fabrics and ornamentation as compared to the Western hemisphere. China, for instance, began developing silk *weaving*⁹ and *embroidery*¹⁰ techniques during the Ancient era, and used such details in their clothing design and manufacturing. However, while clothing may have been simpler, women from all cultures adorned themselves with jewellery such as earrings, bracelets, necklaces, and rings fashioned from materials like stones and *gems*¹¹.

During the Middle Ages, clothing styles tended to be modest, under the Christian influence. Clothes tended to be heavier and to cover generally more of the body, but fabrics became more decorative. Embroidery and *beading*¹² began to appear on previously unadorned, plain fabrics, especially in court and liturgical clothing. Men wore tunics, *capas*¹³ and trousers. Shoes were generally worn instead of sandals. Women usually wore loose tunics over sleeved, *fitted*¹⁴ ones. Later on, wide sleeves and *hems*¹⁵, often *flared*¹⁶, were introduced in the fashion for women. Several factors contributed to the trend towards extravagant and highly decorated clothing. Increased trade from the East brought fine fabrics, as well as new ideas for decoration, while Western countries improved their own textile-making techniques. The fashionable, wealthy classes often experimented with extreme styles, from *hooked shoes*¹⁷ to cone-shaped hats with long *veils*¹⁸.

Because the *Renaissance*¹⁹ era encompasses approximately 150 years of history, its fashions changed dramatically from beginning to end. At the dawn of the Renaissance in 1450, clothing styles were influenced by medieval designs, as well as by the Italian Renaissance movement in art. Women’s fashions assumed a more natural appearance. Dresses gradually lost their long trains, and flowing skirts became increasingly popular. The *robe*²⁰, which was actually a dress with an attached bodice and skirt, appeared on the fashion scene. In addition, the long, rigid, corset that extended in a cone shape below the *waist*²¹ *debuted*²² during the early part of the Renaissance period. Women also began showing their hair again. Instead of covering their heads, they adorned their coiffures with *shimmering*²³ veils and *dazzling*²⁴ jewels. In men’s fashions, *doublets*²⁵ shortened and low-necked tunics and *chemises*²⁶ became common. *Hose*²⁷ became a common necessity for the well-dressed gentleman. *Brocades*²⁸ and velvets were among the favoured fabrics for both men’s and women’s clothing. After the turn of the 15th century, Renaissance fashions began to follow German styles. The simple, natural styles of the early period were replaced with horizontal, massive styles. Men’s fashions became square in cut and elaborately trimmed. *Breeches*²⁹ were lengthened, and *linen*³⁰ chemises were decorated with lace edges and *frills*³¹ at the neck and sleeves. Women’s *gowns*³² became voluminous, with skirts heavily *pleated*³³ and supported underneath by *hoops*³⁴ made of wire and held together with ribbons³⁵. Sleeves were *puffed*³⁶ and necklines were adorned with high-standing *collars*³⁷ with expanded *ruffs*³⁸ or circular lace. Men’s clothing adopted a similar style, with puffed trunk hose, balloon sleeves, *padded*³⁹ doublets, and large ruff collars. The trend for the elaborate also extended to hairstyles. Women began wearing hoods, while men wore broad hats that were sometimes *trimmed*⁴⁰ with gemstones.

VOCABULARY NOTES

- ¹ **tunic** – a loose sleeveless garment reaching to the thigh or knees; a close-fitting short coat worn as part of a uniform; (tunică)
- ² **garment** – (*fml*) a piece of clothing; (îmbrăcăminte, haină(e), *fig.* veșmânt, strai(e))
- ³ **pin** – thin piece of metal with a sharp point at one end and a round head at the other, used for fastening pieces of cloth, paper, etc.; (ac)
- ⁴ **fasten** – to make or become firmly fixed together or in position, or closed; (a strânge, a fixa)
- ⁵ **brooch** – an ornament fastened to clothing with a hinged pin and catch; (broșă)
- ⁶ **fabric** – (a type of) cloth or woven material; (stofă, țesătură, material)
- ⁷ **off-white** – a white colour with a grey or yellowish tinge; (alburui, alb spălăcit)
- ⁸ **adorn** – to make (something or someone) more beautiful by adding something decorative; (a împodobi)
- ⁹ **weave** – form (fabric) by interlacing long threads passing in one direction with others at a right angle to them; (a țese)
- ¹⁰ **embroidery** – decoration (cloth or clothing) with patterns or pictures consisting of stitches that are sewn directly onto the material; (broderie)
- ¹¹ **gem** – a jewel, esp. when cut into a particular regular shape; (piatră prețioasă, juvaer)
- ¹² **bead** – one of a set of small, usually round pieces of glass, wood, etc., that is/ are put on a garment or on a string and worn as jewellery; (mărgea)
- ¹³ **cape** – a type of loose sleeveless coat which is fastened at the neck and hangs from the shoulders; (capă, pelerină)
- ¹⁴ **fitted** – made to match someone's shape; (făcute/ croite pe măsură)
- ¹⁵ **hem** – the edge of a piece of cloth, such as the bottom edge of a skirt or dress, which is folded over and sewn so that it does not develop loose threads; (tiv)
- ¹⁶ **flared** – wider; (larg, evazat)
- ¹⁷ **hooked shoes** (also called **poulaines**) – shoes or boots with elongated pointed toes, stuffed with moss; (pantofi/ cizme cu cioc/ cu vârful întors)
- ¹⁸ **veil** – a piece of thin material worn to protect or hide the face or head; (voal)
- ¹⁹ **Renaissance** – the period of a new growth of interest and activity in the areas of art, literature and philosophic ideas in Europe, esp. N Italy, during the 14th, 15th and 16th centuries; (Renaștere)
- ²⁰ **robe** – a long, loose-fitting piece of clothing worn on very formal occasions, or a loose-fitting piece of clothing which is worn before or after a bath or on top of clothing that is worn in bed; (robă, mantie, halat)
- ²¹ **waist** – the part of the body above and slightly narrower than the hips; (talie)
- ²² **debut** – to make a first public appearance or activity; (a debuta)
- ²³ **shimmer** – to shine softly and unevenly, in such a way that the light seems to shake slightly and quickly; (a licări)
- ²⁴ **dazzle** – to make (someone) partly and temporarily blind because too much light is shining in their eyes; (a orbi cu lumina)
- ²⁵ **doublet** – a short tight jacket worn by men and women in the 15th, 16th and 17th centuries; (pieptar, jiletcă, corsaj)
- ²⁶ **chemise** – a loose piece of clothing for women which covers the top part of the body and which is worn under other clothes; (cămașă, furou)
- ²⁷ **hose** – tights; (pantaloni colant, colanți)
- ²⁸ **brocade** – heavy decorative cloth with a raised design often of gold or silver threads; (brocart)
- ²⁹ **breeches** – short trousers/ pants fastened just below the knee; (*aprox.* pantaloni bufanți, *famil.* nădragi)
- ³⁰ **linen** – strong cloth that is woven from the fibres of the flax plant and lasts a long time, or sheets, cloths and clothing made from this or from a similar material such as cotton; (pânză)
- ³¹ **frill** – a long, narrow strip of cloth with folds along one side which is sewn along the edge of a piece of clothing or material for decoration; (volănaș)
- ³² **gown** – a woman's dress, esp. a long one worn on formal occasions; (rochie de ocazie/ seară/ mireasă/ bal)
- ³³ **pleat** – a narrow fold in a piece of cloth made by pressing or sewing two parts of the cloth together; (cută, pliu; pl. pliseu)
- ³⁴ **hoop** – a ring of wood, metal or plastic; (cerc)
- ³⁵ **ribbon** – a long narrow strip of material used to tie things together or as a decoration; (panglică)
- ³⁶ **puffed** – large in size; (bufant)
- ³⁷ **collar** – an item, esp. part of a piece of clothing, that goes round the neck; (guler)
- ³⁸ **ruff** – a large stiff white collar with many folds worn in Europe in the 16th and 17th centuries, or a circle of hair or feathers growing round a bird or animal's neck; (guler încrețit)
- ³⁹ **padded** – filled or covered with soft extra layers of material to make it thicker or more comfortable; (căptușit)
- ⁴⁰ **trim** – to decorate sth, especially clothes, by adding things that look pretty; (a împodobi)

COMPREHENSION

Exercise 1. Answer the following questions related to Text B:

1. What was the "Doric peplos"?
2. What was, in general, the colour of the ancient clothes?
3. Why were women in the Eastern Hemisphere better dressed than those in the Western Hemisphere?
4. How did Christianity influence fashion?
5. What were the factors that contributed to the trend towards extravagant and highly decorated clothing in the Middle Ages?
6. What was the basic piece of women's clothing in the Middle Ages?
7. How did fashion change from the beginning to the end of the Renaissance?
8. What piece of clothing appeared during the Renaissance and was worn up to the 20th century, making women feel extremely uncomfortable, but very thin?
9. What were the favourite fabrics in the Renaissance period?
10. Comment on the evolution of hairstyles and headdresses along these periods.
11. Comment on the evolution of men's clothes. Refer to the new elements and to the periods when they appeared.

Exercise 2. Imagine you are going to buy some clothes for a party. Write your dialogue with the shop-assistant, using the following words, as well as other words and expressions you may think appropriate: *fit (to), fitting-room, formal, match (to), put on, try on, shade, shrink, size, take off, wear well.*

VOCABULARY PRACTICE

Exercise 1. Use a suitable monolingual dictionary to write the phonetic transcription of the words listed at Vocabulary Notes.

Exercise 2. Find the synonyms of the following words from the text: *brooch, flowing, form, garments, gemstone, impolite, loose, period, turn.*

Exercise 3. Distinguish between the meaning of the words in each group by using them in sentences of your own:

- ◆ *plane – plain – plan*
- ◆ *adorn – ornate – decorate – trim*
- ◆ *store – shop*
- ◆ *layer – stratum*
- ◆ *material – matter – fabric – cloth*
- ◆ *costume – suit – suite*

Exercise 4. Give the antonyms of the following words: *broad, elaborate, excess, heavy, loose, plain, rigid, replace, reveal, shorten, simple, tight, top, wealthy, well-dressed.*

Exercise 5. Use the suffixes -able, -al, -ing, -y, -ed to derive adjectives from the following words: *afford, carve, fashion, lead, reign, reveal, revive, stone, talent.*

Exercise 6. Give the derivatives of: *cloth, dress (to), fashion, fit (to), fold, wear, wrinkle.*

Exercise 7. Give the homonyms of the following words, write their phonetic transcription and then translate them into Romanian: *pidgin, pie, pier, pistil, place, plain, plait, plantar, pleural, plum, pole, populace, prier, principal, profit, rack, rain, raiser, rap, read, reek, rest, retch, review.*

Exercise 8. Find the English equivalents for: *limbă (de pantof), șiret, toc, talpă; cataramă, fermoar, nasture.*

Exercise 9. Find and correct the 10 mistakes in the text below:

The 1960s were a time of sweeping changes in society, politics and culture. Britain began to prospere again, and the young enjoyed a new freedom. As 'Time magazine famosly explained to its American readers, 'London has burst into bloom. It swings; it is the scene'.

Fashion, together with pop music, became Britain's most spectacular export. Like music, it flouted the rules of propriety end gender. It plandered the past, invented the future and travelled the world to find new ways of dresing. Fashion designers ignited the explosion in the youth market and became celebrities in their own right. Their clothes were manufactured in hudge quantaties for the mass market but also emulated by top couturiers. Their boutiques defined a new approach to shopping.

Exercise 10. Fill in the blanks with words derived from the ones in brackets:

Mirrors — and the camera lens — are persistent motifs throughout Ms. Drake's (recent) (publish) history, "The (Beauty) Fall: Lagerfeld, Saint Laurent and (Glory) Excess in 1970's Paris." (Enchant) by a world of surface and illusion, the book's characters — (design) and their (influence) satellites — (document) every gesture and (art) pose, intuiting, perhaps, that the moment was fragile. It hasn't hurt the book's (popular) that Karl Lagerfeld, who is portrayed as a (Proteus) talent with a propensity for reinventing his past, criticized "The Beautiful Fall" (short) after publication last month. (Review) have been more kind. In The New York Times in August, Holly Brubach said, "Alicia Drake captures the mood of what was then Europe's cultural capital, dominated by the same reckless spirit of adventure and craving for romance that were (epidemia) in New York."

Exercise 11. Match the following names of footwear with their description:

Footwear Items	Description
1. boot	a. a loose fitting shoe with uppers made from soft material, worn in the house
2. clog	b. a kind of open shoe worn in summer
3. sandal	c. a long-legged rubber boot made in one piece
4. slipper	d. footwear heavier than a shoe with a part for supporting the ankle
5. wellington	e. a shoe with a sole made of wood
6. sneakers	f. a type of sandals (open shoe) that have a strap that goes between the big toe and the toe next to it
7. oxfords	g. shoes that are fastened with laces
8. flip flops	h. a light soft shoe that you wear for dancing or exercise
9. pumps	i. a shoe that you wear for sports or as informal clothing

Exercise 12. Fill in the blanks with one of the following words:

<i>role model,</i>	<i>out of fashion,</i>	<i>up to date,</i>
<i>fashion victim,</i>	<i>fashion conscious,</i>	<i>conservative</i>

- When I was a teenager, I was a real ... , spending large amounts of money on new clothes.
- I wish my parents were more The clothes that they buy me are very unfashionable.
- My friends throw away their old clothes when they have gone ... , but I continue to wear mine.
- Pupils dislike uniforms on account of their being too... .
- Teenagers always have a ... to look up to.
- One has to read at least one fashion magazine every week if one wants to keep ...

Exercise 13. Fill in the blanks with the adequate preposition:

1. His enthusiasm ... football diminished as he grew older. 2. George was rather worried ... his son's rudeness. 3. My brother was hopeless ... Physics. 4. The priest was furious ... his parishioners' indifference to his sermons. 5. Adrian was upset ... not getting promoted. 6. Thomas was annoyed ... his mother-in-law ... having stolen his money. 7. I soon found out the reason ... his behaviour. 8. The decrease ... profits eventually led to bankruptcy. 9. There has been a great demand ... electronic products lately. 10. Experts have forecast a fall ... prices for the next two years.

Exercise 14. Fill in the blanks with the corresponding words from the list below: *advertising, afraid, assistant, enraged, fortune, loads, locals, money, none, pairs, sign.*

Paddy is walking along a street in Glasgow which he is visiting for the day, when he sees a ... that reads "Trousers – £2 Shirts – £1" "Wow!" says Paddy, "I could make a ... out of that by buying ... of them and selling them at the market back home." So he goes in and asks to buy ten ... of trousers and ten shirts. "Er, I am ... I can't do that sir." says the assistant. "What?" yells Paddy, "You've got a sign out there ... them so you're going to have to sell them to me!" "I can't sell them to you, sir." says the "Oh I see," says Paddy, "Not wanting to sell to a common Irishman is it? Only sell to the ... is it? Think my ... isn't good enough, is that the way of it now?" "No sir, ... of those." says the assistant quietly. "Well," screams the by now completely ... Paddy, "Why won't you sell them to me then?" "Because, sir", the assistant replies quietly, "this is a dry cleaners!"

Exercise 15. Fill in the blanks with corresponding words from the list below, then translate the text into Romanian: *am, bare, consumes, cruel, dung, each, enough, foals, gallons, has happened, hatched, hens, lay, natural, rations, to reach, starving, sturdy, support, tills.*

"Man is the only creature that ... without producing. He does not give milk, he does not ... eggs, he is too weak to pull the plough, he cannot run fast ... to catch rabbits. Yet he is lord of all the animals. He sets them to work, he gives back to them the bare minimum that will prevent them from ... , and the rest he keeps for himself. Our labour ... the soil, our... fertilises it, and yet there is not one of us that owns more than his ... skin. You cows that I see before me, how many thousands of ... of milk have you given during this last year? And what ... to that milk which should have been breeding up ... calves? Every drop of it has gone down the throats of our enemies. And you... , how many eggs have you laid in this last year, and how many of those eggs ever ... into chickens? The rest have all gone to market to bring in money for Jones and his men. And you, Clover, where are those four ... you bore, who should have been the ... and pleasure of your old age? ... was sold at a year old – you will never see one of them again. In return for your four confinements and all your labour in the fields, what have you ever had except your bare ... and a stall?"

"And even the miserable lives we lead are not allowed ... their natural span. For myself I do not grumble, for I am one of the lucky ones. I ... twelve years old and have had over four hundred children. Such is the ... life of a pig. But no animal escapes the ... knife in the end."

(from George Orwell, *Animal Farm*)

Exercise 16. Translate into English:

A. Lola apărea în uşă cu schimbări decorative de fiece zi: aci într-un chimono lung de mătase neagră, brodată cu mari crizanteme albe, şi cu părul blond, lung şi ondulat dat peste urechi cu un pieptene mare japonez (în acest caz îşi lăcuia proaspăt unghiile şi făcea în obrajii prea fragezi două rotocoale de carmin); aci în pijama albă de *crêpe-satin* cu pantaloni marinăreşti foarte evazaţi, care-i scoteau în evidenţă cu ingenuitate platoul bazinului, şi cu bluză acoperită cu o mare pelerină de dantelă. Atunci îşi lăsa părul să curgă în râuri aurii peste umeri şi-şi scotea în evidenţă numai candoarea feţei prelungi, cu slabe conturări ale pleoapelor. Uneori se lăsa ca şi întâmplător surprinsă în rochie de seară, decoltată până la începutul concavităţii dintre sâni şi sprijinită pe bretele delicate de fluturaşi metalici. Rochiile simple îi repugnav. Căuta căderi solemne, străluciri de satin sau de *lamé*, voalul vaporos, iar în

urechi își atârna cercei lungi din cristale false, fără îndoială, dar decorative. Pe degete strânsese, probabil de la toți ai casei, atâtea inele, încât degetele ei păreau ale unor sfinte moaște în raclă de aur.

(G. Călinescu, *Cartea nunții*)

B. Extravaganța anilor '80 a revenit pe podiumurile de modă cu rochii foarte strâmte, pantaloni mulați și fuste *à la* Madonna. Designerii creează pentru femeia fatală, fără prejudecăți și cu maximă încredere în sine. Dolce & Gabbana îmbină trecutul cu viitorul într-o ținută cu adevărat *glamour*, scoasă parcă de pe ringul de dans al celebrului Studio 54. Designerul casei Chanel, Karl Lagerfeld, rămâne totuși mai conservator, păstrându-și stilul curat care l-a consacrat. El păstrează elemente clasice și propune ținute în tonuri metalice, pe care le accesorizează cu genți de mărimi reduse și cu sandale cu platformă. Ultima colecție Prada impresionează prin îndrăzneală, redefinind practic cuvântul mini. În nuanțe de verde, mov și bordo, creațiile semnate Miuccia Prada sunt cu adevărat glam. Roberto Cavalli creează un look îndrăzneț și propune rochii cu imprimeuri prețioase. Emanuel Ungaro asortează fuste înflorate cu sacouri dungate și bluze cu buline. O face cu nonșalanță și uimește. Îndrăznește și tu!

(from *Joy*, mai 2007)

ESSAY WRITING

Exercise 1. Write a descriptive essay about the fashion in the 22nd century. Use as many words as possible from the *Thematic Vocabulary*.

Exercise 2. Write an evaluative essay about a fashion collection that you have seen recently.

READING EXERCISES

Exercise 1. Read the following text, look up the unknown words in a dictionary, then translate the text into Romanian.

Exercise 2. Read the text again in order to decide whether the statements below the text are true or false.

- ◆ Queen Elizabeth I used to wear simple outfits both in private and in public.
- ◆ Since in the period clothes reflected a person's social status, nobody was allowed to wear more sumptuous clothes than the queen's.
- ◆ In the early years of Queen Elizabeth's reign, her maids wore gowns of plain colours which were meant to complement the Queen's appearance.
- ◆ As she liked mostly black and white, the Queen used to wear clothes only of these colours.
- ◆ Her favourite accessories were earrings, diamond or pearl necklaces, brooches and watches.
- ◆ During her reign, it was customary for women to wear miniature Prayer Books attached to their girdles.
- ◆ The watch she used to wear was the first known wrist watch in England.
- ◆ For riding or hunting, the Queen would wear boots, rich velvet cloaks, gloves of cloth or leather, hats to shelter her pale face from the sun and special riding outfits.

Queen Elizabeth I (1533 – 1603) was not only one of the greatest monarchs in English history, but also a great follower of fashion. While in private she preferred to wear simple gowns, and would reputedly wear the same plain gown for several days, when she was in public, she wore sophisticated outfits meant to impress the audience. In the Elizabethan age, clothes were an important status symbol, and each person had to dress in accordance with their social status. It was thus not a surprise that the Queen dressed more magnificently than everyone else. No one was allowed to rival the Queen's appearance, and one unfortunate maid of honour was reprimanded for wearing a gown that was too

sumptuous for her. The maids were meant to complement the Queen's appearance, not to outshine her. In the later years of the reign, the maids wore gowns of plain colours such as white or silver. The Queen had dresses of all colours, but white and black were her favourite colours. The Queen's gowns would be gorgeously hand embroidered with all sorts of colour thread, and decorated with diamonds, rubies, sapphires, and all kinds of jewels.

Like all aristocratic Elizabethan women, the Queen would typically wear a chemise, a corset stiffened with wood or iron, a petticoat, a farthingale, stockings, a gown, sleeves, and a neck ruff and wrist ruffs. With the discovery of starch, ruffs became even more elaborate.

To complete her appearance, the Queen would wear accessories such as a fan, a pomander to ward off foul smells and (it was thought) infection, earrings, a diamond or pearl necklace, a brooch and a watch. Robert Dudley gave her a watch encased in a bracelet, the first known wrist watch in England. Like other women, she would also often wear a miniature Prayer Book attached to her girdle.

Outdoors, the Queen would wear rich velvet cloaks, gloves of cloth or leather, and in warm weather, she would wear hats to shelter her pale face from the sun. For riding or hunting she would wear special riding outfits that gave easier movement. She would also wear boots.

(adapted from free Internet source)

SUPPLEMENTARY READING

Naomi Campbell – A British Fashion Brand

British born Naomi Campbell has conquered the fashion industry and achieved iconic status around the world with her incomparable physique and electrifying presence. Since stepping into the limelight over 15 years ago, she has set runways and magazine covers ablaze with a sophisticated style and singular attitude that together have made her an international celebrity and fashion authority.

Discovered on the streets of London's Covent Garden when she was just fifteen years old, Naomi soon had the entire fashion world clamouring to capture her inimitable look. Her first cover shoot was for British *Elle*. Naomi was the first black model to appear on the covers of *Time* magazine, and French and British *Vogue*. She has walked for the greatest designers and has fronted campaigns for Ralph Lauren, Versace, Jazz, François Nars, and Dolce & Gabbana. Because of her iconic status, Naomi was recently chosen to headline the campaign of hip-hop brand Rocawear. She is also fronting the current lingerie campaign for H&M, and will be fronting the Louis Vuitton campaign alongside Kate Moss and Amber Valetta for Spring/Summer 2004.

Naomi has proved that her talents reach far beyond the realm of being a supermodel. She has channelled her interests and talents into a wide range of creative ventures including singing, writing and acting. She has brought her charisma to the world of television and film acting alongside international stars, including appearances in films by Michelangelo Antonioni, Steve DiMarco and Spike Lee. As a writer, Naomi co-authored a best selling novel, *Swan*, published by Heinemann/Mandarin in 1997, followed by a photo book entitled Naomi, with introductions from friends and admirers.

Naomi has drawn international attention to her fund raising efforts on many different projects including the Nelson Mandela children's fund, Fidel Castro's Cuban Children's Fund, joined the Dalai Lama in fund raising efforts through UNESCO to build kindergartens for poor communities worldwide. She was the face of the first Fashion Targets Breast Cancer campaign in 1996.

Naomi continues to surprise adding new achievements to her illustrious career. As a successful entrepreneur, she has launched her own cosmetics range. These business achievements, along with her ongoing modelling engagements and charity work, ensure that Naomi continues to surprise and impress. *(adapted from free Internet source)*

UNIT 11

JOBS



Text A

JOBS

As the end of the holiday is drawing near, Diana starts growing pensive¹. Sarah cannot help noticing and decides to talk to her about it.

Sarah: What's the matter with you? You haven't been yourself lately.

Diana: Indeed I haven't. To tell you the truth, I'm a little bit sad because the holiday's almost over and I'm going to have to *part with*² you very soon.

Sarah: I know what you mean, I felt the same when I had to part with you and your wonderful family last year in Bucharest. But I'm sure we'll meet again some other time.

Diana: Sure we will. I just spoke with my parents on the phone and they insisted I should invite you and Paul to come and stay with us for a couple of weeks or so next summer.

Sarah: Thanks a lot. We will be delighted to visit you again. Still, it seems to me there's something else that's been bothering you.

Diana: You're right. I'm also worried about what this coming year will bring to me.

Sarah: Why is that?

Diana: Because it's my final year at the university and I'm already thinking of my future career after graduation.

Sarah: Have you ever thought about what job you would like to have?

Diana: Yes, I've had this dream of mine to become a teacher ever since I was a young schoolgirl, but now I'm not so sure a teaching career is what I really want.

Sarah: If you want my personal opinion, I think you would be very successful as a teacher of English. You're patient and calm, and your command of the written and spoken language is quite impressive. But what other options do you have in mind?

Diana: Working as a translator could be one, but I'm not so much attracted to the idea of spending hours on end in front of a text and a computer parroting other people's thoughts and ideas. And I do have a real problem with meeting *deadlines*³.

Sarah: But why don't you want to become a teacher any longer?

Diana: Well, to be frank with you, my parents strongly oppose the idea. Their main argument is the *salary*⁴ which is quite low comparatively. There are also the children who are increasingly difficult to deal with in class, so the job involves a lot of stress, too. But it's still the job I have on my priority list.

Sarah: Then I think you should go for it. Why don't you try it for a short period of time and see if it really suits you?

Diana: Perhaps I will. What about you?

Sarah: Well, I'm currently thinking of becoming a journalist.

Diana (smiling): Just thinking ...?

Sarah: You know what they say. You never know until you try ... At the moment I'm taking straight A's in *IPT*⁵ which is incentive enough for me to try and take a part-time job with a local newspaper in one of the small towns near London. After all, this is what I've been training to do. It is a *tiresome*⁶ and most demanding job, but I guess it is also *rewarding*⁷ to see your name in print. My secret dream though is to go freelance, but "It's a long way to Tipperary", as the song goes.

Diana: I'm already beginning to envy you. You stand a good chance to be famous one day, while I as a teacher will be just Miss Anonymous Something.

Sarah (jokingly): But you shouldn't forget your pupils' *gratitude*⁸ long after their graduation...

Diana (mock seriously): And their *pranks*⁹ and reluctance to study in all those long years before that.

Sarah: Come on, don't be so pessimistic.

Diana: I'm just being realistic, you know.

Sarah: Then maybe you'll finally decide on translating or interpreting which might just prove more satisfactory a job for you after all.

Diana: Well, I don't really know. I'll take a final decision next year. For now, let's enjoy what's left of our holiday.

Sarah: You've taken the words right out of my mouth.

VOCABULARY NOTES

¹ **pensive** — thinking in a quiet way, often with a serious expression on your face; (gânditor)

² **part with somebody** — to (cause to) separate; (a se despărți)

³ **deadline** — a time or day by which something must be done; (termen-limită)

⁴ **salary** — a fixed amount of money agreed every year as pay for an employee, part of which, that is left once tax has been paid, is usually paid directly into his or her bank account every month; (salariu)

⁵ **IPT** — Information Processing Technology; (tehnologia procesării informației)

⁶ **tiresome** — boring or annoying; causing a lack of patience; (obositor, plictisitor)

⁷ **rewarding** — something that gives a lot of satisfaction, but possibly not much money; (profitabil, rodnic)

⁸ **gratitude** — the feeling of being grateful and wanting to express your thanks; (recunoștință, grațitudine)

⁹ **prank** — a trick that is played on somebody as a joke; (poznă, renghi)

SPEAKING AND WRITING ACTIVITIES

Exercise 1. Render in Indirect Speech the last 14 - 16 lines of the dialogue in text A (in oral or/and in written form).

Language Functions

Interrupting

<p>I'd like to add something here if I may + SENTENCE I have a point (to make) here + SENTENCE May I say something here? + SENTENCE Can I interrupt (you) for a moment? + SENTENCE Sorry to interrupt but + SENTENCE Excuse me, but + SENTENCE Wait a minute! + SENTENCE (informal) Hold on! + SENTENCE (informal) Hang on! + SENTENCE (informal)</p>

Exercise 2. Discuss in pairs about two main problems unemployed people generally have. Use structures from the *Language Functions* box.

Exercise 3. Discuss in pairs about how you think work and working conditions will change in the 21st century.

Exercise 4. Debate. The advantages and disadvantages of being your own boss. Use as many structures as you can from the *Language Functions* box.

THE BRITISH CORNER

The Beatles. The Beatles were an English rock band from Liverpool whose members were John Lennon, Paul McCartney, George Harrison, and Ringo Starr. They are numbered among the most commercially successful and critically acclaimed bands in the history of popular music.

The Beatles story started in 1957 when a young John Lennon started *The Quarrymen* while attending Quarry Bank Grammar School in Liverpool. Later that year, his friend Ivan Vaughan introduced the guitarist Paul McCartney into the group. They began to cooperate on song writing and in 1958 George Harrison joined the group as lead guitarist. Members continually joined and left the band during that period, and in 1960 Lennon's art school friend Stuart Sutcliffe joined on bass.

The Quarrymen went through a progression of names — “Johnny and the Moondogs”, “Long John and the Beatles”, “the Silver Beetles” before starting The Beatles. On 15 August 1960, McCartney invited Pete Best to become the group's permanent drummer. They started playing in Hamburg, Germany, where they were required to perform six or seven hours a night, seven nights a week. Because of some problems with the authorities, they had to come back to Liverpool, where they got John's friend Stuart Sutcliffe to join. In 1962, the final piece to the puzzle joined. Ringo Starr (born Richard Starkey) was the oldest member and had been in a few other bands before. The same year Sutcliffe died in Hamburg so Paul started playing the bass. They had since changed their name to simply *The Beatles*.

In October 1962 their first single *Love Me Do* came out and reached top 20. Their second single, *Please Please Me*, was a big hit and went to number one on the charts and started Beatlemania in England. The first Beatles album was *Please Please Me* and it too enjoyed a lot of success. Other number ones included *She Loves You* and *From Me to You*. Now the real Beatlemania broke out and the USA wanted them but they said that they would not go to America until they had a number one song there. They did get a number one in America and, after a tour in the country, including an appearance on the Ed Sullivan Show, they went back to England and began making their first movie, *A Hard Day's Night*. In late 1965 they played at Shea Stadium to a then record crowd of 55,000. In late 1966, they played their last official concert at Candlestick Park in San Francisco, which gave them more time to make records. In 1967 they made *Sergeant Pepper's Lonely Hearts Club Band* and the singles *All You Need Is Love* and *Strawberry Fields Forever*, as well as the title song, *Lucy In The Sky With Diamonds*, and *A Day In The Life*. Releasing album after album and motion pictures, *The Beatles* were indeed on top of the world. But in August 1969 Lennon announced that he wanted a divorce from the group; the band was finished. He insisted, however, that the break up remain quiet. It was kept hidden until April 10, 1970 when McCartney decided to formally dissolve the group. Many blamed the break up of the Beatles on Yoko Ono, John Lennon's Japanese-American wife, and Linda McCartney. Others felt that the Beatles had run their course, and it was just their time. Whatever was the cause of their break up, it ended an era but left behind a legacy that will never be forgotten.

(adapted from free Internet source)

Text B

HOW TO HANDLE A JOB INTERVIEW

Handling a job interview is quite a difficult thing, but every person has to go through this experience at least once in his/her life. If we think about the topic, we should consider what to do before the interview, during the interview and after it.

Before the interview, it would be recommended to find as much as possible about the respective company, about your *prospective*¹ boss and about the culture of the organization. Then you should think of some questions that you may be asked and take time to practise them and your answers until you can deliver them smoothly and naturally.

During the interview, there are several things that you should take into consideration. First, focus on your capabilities. The organisation knows that you can do the job and they want you to confirm this to them during the job interview. So, do not let any negative experiences negate all the great work you have done. Secondly, step into the interviewers' shoes and try to understand what they need from you. Once you can do that effectively you will be able to build a relationship with them from the first moment of the interview. Thirdly, listen to what they are saying. If you are not sure of the meaning of the questions being asked, then check with the interviewer. This is a two-way conversation and the interviewer will respond favourably to being engaged like this. However, you should not do this with every question. Fourthly, keep your answers relevant to the questions and do not be tempted to *ramble*². You may have an interesting story to tell but if it is not required for the job do not mention it. In the fifth place, be careful with your body language. Smiling, maintaining eye contact and a relaxed focused *posture*³, and *restraining gesticulation*⁴ are all examples of good body language which will work for you in the job interview. Last but not least, do not refrain from asking questions. You will be given an opportunity to do it usually at the end, but you do not necessarily have to wait until then. As in any conversation there will be appropriate moments when you can ask relevant questions. Still, be aware that questions about salary, working hours, holidays etc should not be asked at this stage. Three questions that always show that a candidate is serious about the role are: 1. Can you tell me about the organisation's plans to *expand*⁵? 2. Do you have any plans to re-locate in the *foreseeable*⁶ future? 3. How would you describe the culture of the company? These questions show that the *interviewee*⁷ is interested in the company, wants to learn more and, above all, wants to know how secure the organisation is. These all suggest that the candidates are thinking about their own needs now and in the future and asking whether the company can meet those needs.

There are also certain things that you should not do when going for an interview. First of all, do not be late. The interviewers really do not care why this happens. They have heard all the excuses and they are not very sympathetic especially when they have other good candidates waiting. Therefore, you should leave home with plenty of time to spare. If you arrive early, you can wait around the corner and have a coffee while you review and re-read your CV. Then, you can present yourself to reception about 10–15 minutes before the job interview is due to take place. If, however, something really happened and you were delayed, then you should phone. It is not the ideal, but it will give the interviewer the chance to do some other work instead of waiting in an empty interview room. Secondly, do not wear inappropriate clothes. A conservative business suit with shirt and tie is advisable if you are a man and a similar suit with a blouse if you are a woman. And do not forget to polish your shoes. Thirdly, do not get too familiar. The interview is a formal situation, therefore you will be addressed as Mr/Mrs/Miss and will be expected to address the interviewer in the same way. Most importantly, do not exaggerate or add on something which you did not do. You will probably be caught out and in the event that you are not and you get the job, you may find that you are unable to carry out some of your duties causing untold stress for yourself.

After the interview is over, remember to use proper follow up procedures to keep you at the *forefront*⁸ of the interviewers' mind when they are making a decision.

Never consider that you are begging for a job or that the employer has all the power. Interviewing is always a two-way process and you are offering something which the interviewer desperately wants.

VOCABULARY NOTES

¹ **prospective** – something likely to happen; (viitor)

² **ramble** – to talk or write in a confused way, often for a long time; (a bate câmpii, a vorbi/ scrie la întâmplare, fără noimă, fără ținută precisă)

³ **posture** – the way in which someone usually holds their shoulders, neck and back, or a particular position in which someone stands, sits; (postură, ținută, poziție)

⁴ **restrain gesticulation** – a-ți controla/ ține sub control gesticulația

⁵ **expand** – to increase (something) in size, number or importance; (a se extinde, a se dezvolta)

⁶ **foreseeable** – a foreseeable event or situation is one that can be known or guessed about before it happens; (previzibil)

⁷ **interviewee** – a person who is asked questions during an interview; (intervievat)

⁸ **forefront** – the most noticeable position; (prim plan, loc principal)

COMPREHENSION

Exercise 1. Answer the following questions related to Text B:

1. What should you do before going to a job interview?
2. What should you concentrate on during the interview?
1. What questions should you ask during the interview?
2. What questions should not be asked during the interview?
3. When can you ask your questions?
4. What is specifically not advisable for you to do during the interview?
5. What is the right attitude to have regarding a job interview?

Exercise 2. Choose 10-20 keywords from *Thematic Vocabulary* and write a 20-line composition using them. Provide a title to your composition.

VOCABULARY PRACTICE

Exercise 1. Use a suitable monolingual dictionary to write the phonetic transcription of the words listed at *Vocabulary Notes*.

Exercise 2. Find the synonyms of the following words from the text: *candidate, conversation, duty, example, excuse (to), focus, handle, job, prospective, sympathetic.*

Exercise 3. Look up the following words in a monolingual dictionary, then use them in sentences of your own:

- ◆ *assure – ensure – insure – reassure*
- ◆ *summary – resume*
- ◆ *redundant – fired – sacked – dismissed*
- ◆ *application – appliance*

Exercise 4. Give the antonyms of the following words: *appropriate, be caught out, boss, careful, confirm, forefront, holiday, spare, strength.*

Exercise 5. Give the homonyms of the following words, write their phonetic transcription and then translate them into Romanian: *wait, waive, war, ware, warn, week, weigh, wet, weather, while, whit, wish, witch, wither, would, wretch, wrung, yoke.*

Exercise 6. Use the suffixes -ness, -y, -ty, -ment, -er, -ing, -ation to derive nouns from the following words: *aware, beg, build, castigate, confirm, consider, covetous, difficult, empty, endear, flirt, happen, merge, nip, rare, rash, recommend, require, smut, snap, sport, think, understand, wave.*

Exercise 7. Give the derivatives of: *apply, director, employ, job, response, stress, work.*

Exercise 8. Find out what jobs the following words refer to: *an aide-de-camp, an attaché, a finisher, a jobber, a lifeguard, a locksmith, a lumberjack, a nanny, a potter, a surveyor, a taster, a timpanist, an usher.*

Exercise 9. Find and correct the 20 mistakes in the text below:

I was 17 and my job was to try to keep eighth fairly active 12-year-olds from killing each other or themselves. Between other activities, I would take them camping in the woods out side Dover Plains, N.Y. The camp was for low-income youngsters from New York City. I was an suburban kid, and a wonderful thing about the job was that it had exposed me to different peoples: kids from the inner city and colledge students from exotic places like Minnesota. Being out in the woods with the kids was a little scary. I suddenly realized these are actually somebody's children and I am responsible for them. Not one of them to my knowledge ever died on me, although occasionally it were bee stings. I found myself being an authority figure because I have to. On a camping trip we stoped at a lake to pich our tents. I was the only white person in the group. We were swimming when these white kids in a motorboat began yelling racy insults. The assistant counselor and I had no choosing but to warn them, "If you come anywhere near these kids, we've written down the number of your boats and we're going to call the cops." They yelled more stuff but finally left. That experience was the biggest taste of responsibility I had ever faced. When I returned to high school after that first summer, it seemed a lot lesser intimidating than before. Plus, I had earned \$375, which after tripes to the camp candy store was down to eight cent's clear profit.

Exercise 10. Match the following jobs with their description:

1. auditor	a. a person who accepts and pays out sums of money risked on a particular result, esp. of horse races
2. bailiff	b. someone who swims or works under water for a long time wearing breathing equipment, flippers and usually a rubber suit
3. bookie/ bookmaker	c. someone who works for a government or large organization and deals with the complaints made against it
4. bouncer	d. an accountant who officially examines the accounts of businesses
5. busker	e. a person who cleans, preserves and fills the skins of dead animals with special material to make them look as if they are still alive
6. frogman	f. a person who plays music or sings in a public place so that the people who are there will give him/ her money
7. headhunter	g. an official who takes away someone's possessions when they owe money
8. ombudsman	h. a person who makes insurance contracts
9. taxidermist	i. a person who tries to persuade someone to leave their job by offering them another job with more pay and a higher position
10. underwriter	j. a strong man paid to stand outside a bar, party, etc. and either stop people who cause trouble from coming in or force them to leave

Exercise 11. Fill in the blanks with words derived from the ones in brackets:

If, due to changes in family life, changes in (finance) circumstances or an overall desire for a less (stress) way of life you have applied for a job for which you are overqualified, try to convince the (employ) that you will not leave as soon as something better comes along. A (use) job interview technique is to confirm to the (interview) that you have read the job (describe) and have not made a mistake. Tell them what you like about the position in particular and show that you have targeted this type of position (specific). Be clear about your reasons for applying for this job and be honest. Show (commit) to the (organize). Convince the (interview) that you are looking at a long term career with this particular organization and that you are (will) to start low and work up as opportunities present themselves. Talk about a 5 year time frame in terms of changing role and (promote). The interviewer wants to hear you say that you plan on (stay) with the company for a long time and wish to settle down.

Exercise 12. Fill in the blanks with the right prepositions or prepositional phrases:

1. The cause ... his problems is his step-mother. 2. Has the storm done any damage ... your house? 3. This dentist's attitude ... his patients was abominable. 4. The difference ... their cars is obvious. 5. Mary took a photograph ... her favourite singer. 6. The psychiatrist suggested that I should think about my relationship ... my mother. 7. The lawyer proved that the connection ... the two witnesses was minimal. 8. The advantage ... having money is that you can buy anything you want. 9. I'm afraid I am short ... cash today. 10. When coming back from her voyage, Monica let us know that she was married ... a foreigner. 11. I think little Johnny is coming ... flu. 12. If you want to come ... the deal, you need to sign a written agreement. 13. What all these squabbles between the ruling alliance and the opposition really come ... is their gaining more personal advantages. 14. It was only after Helen made friends with some of her new classmates that she really came ... herself. 15. I promise I'll look ... you next time I am in town.

Exercise 13. Fill in the blanks with the right words from the box below:

astronaut	adviser	driver	dentist	environmentalist
	hairdresser's	lawyer	messenger	politician
philosopher	spy	thief	writer	

- I have got too long hair. I must go to the ...
- European ... have arrived to London to discuss problems of the third world.
- Children should have their teeth checked by a ... several times a year.
- You do not have to know everything about law to be a ... but you have to know how to work with people.
- Agatha Christie is a well-known ... of detective novels.
- Our company employs five financial and legal ...
- Do you know who was the first ... on the moon?
- People at Greenpeace are very serious ...
- Dave asked the taxi ... to tell us jokes.
- A ... must know languages very well and he must be able to communicate with people.
- Socrates was a famous Greek ...
- Our car was stolen by an experienced ...
- The documents were delivered to the director by a special ...

Exercise 14. Fill in the blanks with the corresponding words from the list below: *banging, clan, find, made, manage, noisy, quietly, reinforcements, residence, side, upper.*

Donald MacDonald from the Isle of Skye was admitted to Oxford University, and was now living in his first year of ... there. His ... was very excited that one of their own had ... it into the ...

class of education, but was concerned how he would do in “that strange land.” After the first month, his mother came to visit, with ... of whiskey and oatmeal.

“And how do you ... the English students, Donald?” she asked.

“Oh, Mother,” he replied, shaking his head sadly, “they’re such terrible, ... people: The one on that side keeps ... his head against the wall, and won’t stop; and the one on the other ... screams and screams and screams away into the night.”

“But Donald! How do you ... with those dreadful noisy English neighbours?”

“Well, mother, I just ignore them. I just stay here ..., playing my bagpipes.”

Exercise 15. Identify the jobs that correspond to the following descriptions:

- You pay me when you buy products at the store.
- I take care of injured animals.
- I work in an office. I type letters and answer the phone.
- I go to court and defend people’s rights.
- I work in a hospital and take care of sick people.
- I work in a school and help people learn.
- I put out fires.
- I help keep your teeth clean.
- I deliver letters and packages to your home.

Exercise 16. Fill in the blanks with corresponding words from the list below, then translate the text into Romanian: *death, dismissed, faded, getting even, hunger, into, new-born, partaken of, pleasures, prowled, regretfully, rendezvous, sour faced, speak, strike, stroked, summons, tenant, vigorous, whack.*

The troubles of the future, however, soon ... before the troubles of the present. And of these, the most immediate and pressing was that of ... Tommy had a healthy and ... appetite. The steak and chips ... for lunch seemed now to belong to another decade. He ... recognized the fact that he would not make a success of a hunger...

He ... aimlessly about his prison. Once or twice he discarded dignity, and pounded on the door. But nobody answered the...

“Hang it all!” said Tommy indignantly. “They can’t mean to starve me to ...” A ... fear passed through his mind that this might, perhaps, be one of those “pretty ways” of making a prisoner..., which had been attributed to Boris. But on reflection he ... the idea.

“It’s that ... brute Conrad,” he decided. “That’s a fellow I shall enjoy ... with one of these days. This is just a bit of spite on his part. I’m certain of it.”

Further meditations induced in him the feeling that it would be extremely pleasant to bring something down with a ... on Conrad’s egg-shaped head. Tommy ... his own head tenderly, and gave himself up to the ... of imagination. Finally a bright idea flashed across his brain. Why not convert imagination ... reality? Conrad was undoubtedly the ... of the house. The others, with the possible exception of the bearded German, merely used it as a ... (from Agatha Christie *The Secret Adversary*)

Exercise 17. Translate into English:

A. La câțiva kilometri în afara orașului Le Mars, pe o colină dulce care domina valea lui Floyd River și de unde în zilele senine puteai zări chiar și orașul Sioux City, se afla o construcție ciudată. (...) Proprietarul, un anume C. O. Naco, venise la Le Mars prin 1920. Cumpărase imediat ferma și se apucase de ciudata construcție. Antreprenorul care s-a ocupat de execuția casei spunea că s-a lucrat după un plan vechi pe care proprietarul îl adusese cu el probabil din Europa. Tot după un astfel de plan fusese trasat în partea din spate a clădirii și un parc cu alei drepte și semicirculare, iar de-a lungul aleilor fuseseră plantați salcâmi, castani, platani și plop. În mijlocul parcului, între patru stejari care între timp deveniseră impunători, europeanul construise și o bisericuță de rit ortodox. În împrejurimi nu erau ortodocși, iar biserica, deși fusese sfințită de un preot adus din Youngstown, stătea tot timpul închisă.

Ciudatul fermier de la castelul europeanului avea un număr de vreo douăzeci de angajați, indieni în majoritate, pe care îi învățase creșterea oilor și cultivarea grâului. (...)

La acest personaj s-a gândit, puțin după ora două în ziua de 21 martie 1936, ziaristul Carl Zhapitz. Șeriful Cotarb, polițistul Gus J. Gas zis „Octan-90” și Zhapitz însuși formară imediat un echipaj. Se urcară în mașină și grăbiră spre conacul lui C.O.Naco.

(Mircea Nedelciu, Adriana Babeți, Mircea Mihăieș, *Femeia în roșu*)

B. Ai primit o ofertă de angajare și nu știi care sunt pașii următori? Află cum să scoți așii din mânecă la masa tratativelor. Primești salariul pe care îl meriți sau cel pe care l-ai negociat? Iată o problemă la care trebuie să te gândești serios atunci când te prezinți la următorul interviu. Acum e momentul să te pregătești temeinic pentru întâlnirea care îți hotărăște viitorul profesional; nu pune capăt negocierii până nu obții ce-ți dorești.

Pornește de la ideea că orice este negociabil. Nu accepta nicio ofertă în cadrul interviului de angajare; cere timp de gândire, chiar dacă ești mulțumit(ă) cu ce ai primit. Evită comparațiile cu salariul actual. Pune în balanță ce ți se oferă cu ceea ce se așteaptă de la tine. Nu are importanță cât câștigi acum, ci cu cât vrei să fii plătit(ă) pentru noul job. Încearcă să stabilești un echilibru, o relație tip „câștig-câștig” de care să fii mulțumit și tu și șeful tău: în caz contrar, riști să pierzi o ofertă bună. Se spune că „mai binele” este dușmanul binelui, așa că nu te crampona de suma maximă.

(adapted from *Glamour*, noiembrie 2006)

ESSAY WRITING

Exercise 1. Write a descriptive essay about your ideal job. Use as many words as possible from *Thematic Vocabulary*.

Exercise 2. Write an argumentative essay about five jobs that you consider most rewarding.

READING EXERCISES

Exercise 1. Read the following text and look up the unknown words in a dictionary.

Exercise 2. Read the text again in order to decide whether the statements below are true or false.

1. Conducting job interviews is the best part of being a corporate human resources person.
2. When you are asked where you see yourself in five years, you should answer that you see yourself still working with the company that is interviewing you.
3. You should confess your weaknesses if you are asked about them.
4. It is not politically correct to ask somebody about their weaknesses.
5. You should not be totally honest if asked what interested you about the company.
6. “What in particular interested you about our company?” is an offensive question.

It isn't much fun being a corporate human resources person, but the job offers one treat: You get to dream up outlandish interview questions to throw at job candidates, then watch them squirm. Some of these goofy questions are time-honored – they may not be useful, but they have become an HR tradition. Here's a tour through the world of odd queries – so you will be prepared the next time you are hit with one in an interview:

Where do you see yourself in five years? This is the great-granddaddy of stupid questions, and I give you permission, if you have any misgivings about a job opportunity, to walk out the door when you hear it. Here's why it is dumb. No company will guarantee you a job for five years, much less a career path. To construct such a plan for yourself, you'd have to make predictions about industries, companies, and your likes and dislikes that could only serve to constrain your choices. And

in any case, why is it so all-fired important to have a dang career plan in mind? Every successful entrepreneur and many top corporate people will tell you their key to success: I did what I felt driven to do at the moment. So when you get asked this question, you can say: “I intend to be happy and productive five years from now, working at a job I love in a company that values my talents” and leave it at that. Or you can give the expected answer and say: “I hope to be three levels up the ladder, here at Happy Corp.” Or you can say: “I hope to own this company,” just to shake things up.

What are your weaknesses? By now, such a large percentage of the job-seeking public has gotten clued in on the politically correct answer to this one – which is, “I’m a hopeless workaholic” – that the question’s utility is limited. But it is also offensive. This is a job interview, not a psychological exam. It’s one thing for an interviewer to ask you what you do particularly well. It’s another thing to ask what you don’t do well and expect to get a forthright answer – in a context where it’s clear to both parties that you’re being weeded in or out. The most honest answer might be this: “That’s for me to know and you to find out.” But that won’t help your chances. So if you can’t bear to repeat the “workaholic” line, I would say something that is true of yourself but also terribly common – like the fact that you get bored easily, or prefer numbers to people or vice versa.

What in particular interested you about our company? Now, on one level this is a reasonable question. If you say: “I’m interested in this job because it’s three blocks from my apartment,” you might not be the world’s best candidate. But the disingenuous, and therefore offensive, aspect of this question is that it assumes that you have unlimited job opportunities and have pinpointed this one because of some dazzling aspect of the role or the company. Why am I interested? Because you called me back. But you can’t say that, so you have to rhapsodize about the company’s wonderful products and services and the world-class management team and so on.

Now, it’s important to show that you know a lot about the company. But you have lots of ways to demonstrate that in an interview (and lots of ways for the interviewer to ask you to do so) without pretending that the company had to fight every employer in town to get an audience with you. Everybody involved knows the company is shredding 10 times the number of résumés it’s reading, so let’s not pretend it was your breathtaking credentials that got you the interview. It was the fact that the company responded to your overture, unlike 90% of the employers you contacted.

Below the director level or so, where it might be reasonable to assume you sought out the company for particular job-hunting attention, it is not necessary to pretend that you carefully chose it from a raft of others pursuing you. So unless you approached the outfit in the absence of a posted job opportunity, it’s just silly to ask: “Why us?”

Rather, the interviewer can say: “When you saw our ad on Monster.com, what made you respond?” And, of course, the logical answer is: “Because I know I can do the job that was posted.”

(adapted from free Internet source)

UNIT 12

SHOPPING



Text A

GOING SHOPPING

Diana, Sarah and Paul are going to go shopping. First they intend to do some window-shopping at Harrods to familiarize Diana with English shopping habits, but also to have her visit a famous department store with a rich and fascinating history.

Sarah: I suggest we go to Harrods first. Not only is it the perfect place for shopping when one has money to spend, but its very past and more recent history has made it one of the main touristic attractions in London.

Diana: It's a perfect idea. I myself happen to know a thing or two about Harrods. Wasn't it bought sometime in 1984-85 by Mohamed Al-Fayed, the father of Lady Diana's lover, Dodi Al-Fayed?

Sarah: Yes, it was. The right time though is 1985. Much to his credit, Mohamed Al-Fayed has done his best to give Harrods its former splendid look. He practically refurbished each and every corner of the building.

Diana: It looks marvellous in the ads but I can hardly wait to visit it. This would surely make me proud to be in a place which my royal namesake, Diana, "The Princess of the people", must have visited. By the way, I remember reading somewhere that there's a bronze statue of Diana and Dodi inside.

Paul: Indeed there is. It's entitled "Innocent Victims". But let's not forget quite a few other celebrities such as Sigmund Freud, Oscar Wilde, Queen Mary and Pierce Brosnan who have each added their mark to the store's rich patina.

Sarah: All right. Enough with Harrods' famous history. Let's go outside. The taxi we called must be waiting for us.

(After almost half an hour's drive through London's busy traffic they get off in front of Harrods on Brompton Road in Knightsbridge.)

Sarah: Well, let's brave it. I only hope that the Harrods motto "Omnia Omnibus Ubique" - i.e. "All things for all people everywhere", will hold true in our case too and we'll be able to find some luxury items we can afford to buy.

(They get in and decide to split. Paul will go to Men's Designer Collections and Shoes, while Sarah and Diana will be trying their luck at the Perfumery first, then at the Stationery and Ladies' Shoes departments.)

At the Perfumery

Sarah: So tell me, what's your favourite perfume? Do you wear only one or do you change them for different occasions?

Diana: First of all, I must tell you I love perfume. It makes me feel fresh and it makes me feel special. Generally speaking, I love subtle scents which do not offend people's noses in a closed space such as an elevator or a train compartment. For example, I especially like Gucci perfumes, as well as Channel no. 19, but they're far too expensive for me so I usually wear French made Eau de Cologne. It's the one that fits me perfectly and mixes well with my own scent. And it's considerably cheaper, you know. What about you?

Sarah: No offence, but I don't really care for Gucci eau de perfume and the like. Their scent is too strong for me and the price is well beyond my means, too. The very idea of someone willing to work for two solid months, just to be able to buy a small bottle of "Be-a-Beauty-with-Channel no X" makes me laugh.

Shop assistant: What can I do for you, Miss? What particular perfume would you be interested in? You have all the samples here, just feel free to try any!

Sarah: Thank you very much. But I'm afraid we're just browsing. We'd be much obliged though, if you could just let us try the latest Dior line ...

Shop assistant: Here it is!

(After smelling the Dior samples, Sarah and Diana move on to the stationery department.)

At the Stationery

Shop assistant: What can I do for you?

Diana: I'd like to look at some greeting cards.

Shop assistant: Would you like them as souvenirs? In that case I could also suggest, if I may, some personalized pens and pencils as well ... *(The shop assistant displays, besides various types of postcards, some pens, fountain-pens and pencils - all bearing as a logo the name 'London'.)*

Diana (looking at the pens and pencils): I don't know... This is not what I really want, I'm afraid. But I think I'll buy some postcards after all.

Sarah: These pens are really nice, you know. What's the price of this one?

Shop assistant: 70 p.

Sarah: I'll take two.

Diana: And I'll take these ten postcards.

Shop assistant (packing their objects, after giving them the receipt): Thank you and do come again.

Ladies' Shoes

Shop assistant: What can I do for you, Miss?

Sarah: May I see that pair of blue suede shoes?

Shop assistant: Certainly, Miss. But what size do you take in shoes?

Sarah: Size 4.

Shop assistant: Right away. Here you are, Miss. They just happen to be size four. Will you try them on, please? *(Sarah tries the shoes on, walks a little but does not seem to feel comfortable with the shoes on).*

Sarah: Well, they seem to be too tight for me!

Shop assistant: There could be an explanation for that. Since they were made in the USA, they might have kept the US sizes on the label. Let me bring you a 5½ size. *(The shop assistant fetches another pair of shoes.)* Try these on, please. *(Sarah tries on the new pair of shoes, she walks a little and smiles).*

Sarah (to Diana): Well, how do you like them? Do you think they'll go well with my new silk dress I showed you the other day?

Diana: Well, the colours of the dress match very well with the blue of the shoes. But how do you feel with the shoes on? Aren't they too easy-fitting?

Sarah: Not at all, they are the perfect fit for me. *(to shop assistant)* How much are they?

Shop assistant (noncommittally): The price is written on the price tag, Miss.

Sarah: Well, they *are* kind of expensive, but I'll have them anyway.

Shop assistant: Are you paying cash, Miss?

Sarah: No, I'll pay with my card.

Shop assistant: Very well, Miss. Here's your bill. Thank you for shopping here!

(After two hours of shopping - mostly window shopping -, Sarah and Diana make for the Candy Shop where Paul is waiting for them.)

SPEAKING AND WRITING ACTIVITIES

Exercise 1. Render in Indirect Speech the last 14-16 lines of the dialogue in text A (in oral or/and in written form).

Language Functions

Phrases Related to Shopping

Customer	Shop Assistant
	Are you being served?
I'd like to buy some greeting cards etc. Have you (got) any Elton John CD's etc? Do you sell silver watches?	We don't sell/ carry this ... I'm sorry, we've run out of Elton John CD's. We don't sell silver watches, I am sorry (to say).
I want something like this... I'll take this. I'll have four of these. I think this one will suit me best. I'd like/want something to match. No, that isn't quite what I want. Could you show me something different?	
I'd like/want a darker/ lighter shade. I'd like/want something of another colour. (Will you) Show me something in grey (please) etc. Like the one you showed me just now, but rather smaller/ larger.	
What is the price of that one? How much is that one? What do you/they charge for it? Have you (got) anything a little cheaper? Is that the same price? How much is that altogether, please? What does it come to (all in all)? That's too dear! I'm afraid I can't afford it! Do you take orders by phone? I need to have it delivered to this address by 4 o'clock.	
	What size shoes etc. ... do you wear?
That'll be all. Thank you! That/ The quality is excellent for the price.	
Will you weigh it for me?	

Exercise 2. Imagine you are going to a party. You have to buy a new dress, a pair of shoes, a purse, a nice jewel etc., so you take your best friend and go shopping. Discuss with him/her about the objects you see or try on etc. When speaking try to use as many as possible of the structures in the above table.

Exercise 3. In groups of four decide upon the three most interesting types of department stores. You may choose from the following list: The Ladies' Ready-Made Clothes Department; The Sports Articles/Sporting Goods Department, The Toy Counter/ Department; The Perfumery and Cosmetics Department; The Jewellery Department; The Handicraft Department; The Musical Instruments Department; The Florist's; The Lottery Agency.

Exercise 4. Have you ever had an unpleasant experience in a department store? (an impolite shopping assistant, for example). Share it with your mates.

THE BRITISH CORNER

Diana, Princess of Wales. An iconic presence on the world stage, Diana, Princess of Wales (1 July 1961 – 31 August 1997), was noted for her sense of style, charisma, humour and high-profile charity work. From the time of her engagement to the Prince of Wales in 1981 until her death after a car accident in 1997, Diana was one of the most famous women in the world - a pre-eminent celebrity of her generation.

Born into an aristocratic background with royal Stuart ancestry, Diana Frances Spencer was the first wife of Charles, Prince of Wales. Their two sons, Princes William and Harry, are second and third in line to the thrones of the United Kingdom and 15 other Commonwealth Realms. Lady Diana Spencer married The Prince of Wales at St Paul's Cathedral in London on 29 July 1981. In the mid-1980s, their marriage fell apart, an event at first suppressed, then sensationalised, by the world media. Charles resumed his old, pre-marital affair with Camilla Parker Bowles, while Diana had an affair with her riding instructor, major James Hewitt. After the separation, she was said to have become involved with married art dealer Oliver Hoare, to whom she admitted making numerous telephone calls, and with rugby player Will Carling. She also publicly dated respected heart surgeon Hasnat Khan before her brief involvement with Dodi Al-Fayed. Other men rumoured to have been her lovers, both before and after her divorce, included property developer Christopher Whalley, banker Philip Waterhouse, King Juan Carlos of Spain, singer Bryan Adams, and John F. Kennedy, Jr. There is little evidence to support the idea that her relationships with these men were anything more than friendships.

The Prince and Princess of Wales were separated on 9 December 1992, by which time her relations with some members of the Royal Family, excepting the Duchess of York, Sarah Ferguson, were difficult. Their divorce was finalised on 28 August 1996. Diana received a lump sum settlement of around £17,000,000 along with a legal order preventing her from discussing the details. The Princess relinquished the style *Her Royal Highness* and instead was styled as Diana, Princess of Wales. Buckingham Palace stated that Diana was still officially a member of the Royal Family, since she was the mother of the second- and third-in-line to the throne.

After her divorce Diana did a great deal of useful work particularly for the Red Cross and in a campaign to rid the world of land mines. Her work was always on a humanitarian rather than a political level. She was extremely aware of her status as mother of a future King and was prepared to do anything to prevent harm to her sons. She pursued her own interests in philanthropy, music, fashion and travel - although she still required royal consent to take her children on holiday or represent the UK abroad. Without a holiday or weekend home, Diana spent most of her time in London, often without her sons, who were with Prince Charles or at boarding school. She assuaged her loneliness with visits to the gym and cinema, private charity work, incognito midnight walks

through Central London and by compulsively watching her favourite soap operas (*EastEnders* and *Brookside*) with a 'TV dinner' in the isolation of her apartment.

The alternative 'court' she cultivated was sometimes seen as unconventional and controversial. Included within it were numerous New Age healers and spiritualists, the feminist empowerment therapist Susie Orbach, well known personalities such as Gianni Versace, George Michael, Elton John, and Michael Barrymore, bohemian members of the aristocracy such as Annabel Goldsmith, university students and several tabloid journalists.

On 31 August 1997 Diana died after a high speed car accident in the Pont de l'Alma road tunnel in Paris along with Dody Al-Fayed and their driver Henri Paul. Blood analysis shows that Henri Paul was illegally intoxicated while driving. Tests confirmed that original postmortem blood samples were from driver Henri Paul, and that he had three times the French legal limit of alcohol in his blood. The death of Diana has been the subject of widespread conspiracy theories, supported by Mohamed Al-Fayed, Dodi Al-Fayed's bereaved father. Her former father-in-law, Prince Philip, seems to be at the heart of most of them but her ex-husband has also been named, and was questioned by the Metropolitan Police in 2005. Some other theories have included claims that MI6 or the CIA were involved. Mossad involvement has also been suspected, and this theory has been supported on US television by the intelligence specialist barrister Michael Shrimpton. One particularly outlandish claim, appearing on the internet, has stated that the princess was battered to death in the back of the ambulance, by assassins disguised as paramedics.

(adapted from free Internet source)

Text B

SMART SHOPPING TIPS

To enhance your shopping experience, you should follow some smart shopping tips.

Shopping by phone or mail can be a convenient and satisfactory way to shop for goods. Many *marketers*¹ provide *toll-free*² ordering and quick delivery. However, as with any type of transaction, there are still things you should keep in mind.

Before ordering, you should first of all shop around and compare costs and services but also check the company's return policy. Deal only with companies or *charities*³ whose reputation and integrity are known and don't be pressured into acting immediately or without the full information you need. On the other hand, do not forget to keep a record of the name, address and phone number of the company, goods you ordered, date of your purchase, amount you paid (including shipping and handling), and method of payment. Never give out your credit card number or personal, financial or employment information unless you know with whom you are dealing.

It is also recommendable for you to keep a record of any delivery that was promised. If you are told that the *shipment*⁴ will be delayed, write the date of that notice in your records and the new shipping date, if you've agreed to wait longer. In case merchandise is damaged, contact the company immediately and if you're asked to return it, get a *receipt*⁵ from the *shipper*⁶. Report all *fraudulent*⁷ activity to your provincial or territorial consumer protection agency.

Shopping from the television offers consumers a fun and entertaining way to purchase innovative products that are often not yet available in stores. Using caution and common sense when purchasing products through this channel still applies. Thus, you should make sure you know what you are paying because many of the products seen on television are from *infomercials*⁸ that are broadcast on various stations. So, pay attention to product *claims*⁹: they are often those of the advertiser and not objective or independent evaluations of the product. Just because an ad for a product *airs*¹⁰ on television does not mean that it has been "cleared" or otherwise reviewed by a federal agency. And don't assume that a television station has done anything to check out the claims made by the advertisers; most broadcasters take no responsibility for the accuracy of the ads they air.

Before agreeing to a purchase, do the math and figure out what the price will be in your own currency. Most people fail to accurately convert the value of currencies and they end up paying more than they hoped as a result. Make sure you include the shipping and handling costs.

People are surfing the **Internet** in growing numbers – for information, communication, entertainment and shopping. The World Wide Web offers a wide range of exciting opportunities. But you should remember to take the same type of precautions as you do when you shop and communicate in the offline world.

Before you decide to enter personal information on a website, or make a purchase online, there are a few tips to remember. First of all, deal with companies you know by reputation or experience. If you aren't familiar with the company, do your research: find out where they are based, and what their policies are on issues such as privacy and security. Do not do business with a company that doesn't list a physical address or telephone number on its website. When dealing with international *vendors*¹¹ the risk is higher. Different laws and standards apply and it may be difficult to get local authorities to act on your complaint if you feel a vendor has dealt you with unfairly.

Know exactly what you are buying. When shopping in a *retail*¹² store you have the added benefit of handling the product and seeing the person who is providing the service - benefits that are not available when shopping online. Look for a vendor that provides enough information for you to properly evaluate what you are buying, including details such as the size, colour, weight and texture of the product.

It is necessary that you know exactly what you are paying because the final price for online items is often considerably different from the listed price. Any reputable vendor's website will calculate the shipping and handling costs for you before you make a final decision to purchase an item.

Look for a privacy policy and make sure that you are comfortable with how the company collects, protects and uses your personal information before submitting any details. Responsible marketers have an "*opt-out*" *policy*¹³, which allows you to choose whether your information is shared with third parties. Also look for the opportunity to decline to receive any communication by e-mail.

Make sure transactions are secure. Do not enter any financial information if you see a broken-key or open padlock symbol on your Internet browser. This means that the transaction is not secure and could be intercepted by a third party. When the key is complete or the *padlock*¹⁴ is locked, your browser is indicating a secure transaction. Remember, unlike secure order forms on a website, e-mail messages are not private. Do not send confidential information by e-mail.

Check for *endorsement*¹⁵ by an association or a quality assurance program. There are several "seals of approval" for websites that confirm the credibility of the company and the website. Make sure you understand all contractual information presented online before agreeing to purchase, including the policy on fulfillment, returns, warranties, etc.

Avoid *spam*¹⁶ (unsolicited commercial e-mail) by being careful about disclosing your e-mail address both on and offline. Check a company's privacy policy to find out whether your e-mail address could be shared with other companies. Talk to your children about online activities. Instruct them to keep their personal information private unless you say it's ok.

(adapted from free Internet source)

VOCABULARY NOTES

¹ **marketer** – a person that promotes or sells a particular product or service; (vânzător al unui anumit produs)

² **toll-free** – that you do not have to pay for; (gratuit, gratis)

³ **charity** – an organization for helping people in need; (instituție filantropică/ de caritate)

⁴ **shipment** – the process of sending goods from one place to another; (expediere)

⁵ **receipt** – a piece of paper that shows that goods or services have been paid for; (chitanță, bon fiscal)

⁶ **shipper** – a person or company that arranges for goods to be sent from one place to another, especially by ship; (expeditor)

⁷ **fraudulent** – intended to cheat sb, usually in order to make money illegally; (necinstit, fraudulos, ilegal)

⁸ **infomercial** (*AmE*) – a long advertisement on television that tries to give a lot of information about a subject, so that it does not appear to be an advertisement; (infomercial)

⁹ **claim** – a statement that sth is true although it has not been proved and other people may not agree with or believe it; (pretenție)

¹⁰ **air (to)** – to broadcast a programme on the radio or on television; to be broadcast, on/ off (the) air broadcasting or not broadcasting on television or radio; (a transmite (la radio/TV))

¹¹ **vendor** – a person who sells things, for example food or newspapers, usually outside on the street. (*formal*) a company that sells a particular product; (vânzător al unui anumit produs)

¹² **retail** – the selling of goods to the public, usually through shops/stores; (vânzare cu amănuntul/bucata, comerț în detaliu)

¹³ **opt-out policy** – the act of choosing not to be involved in an agreement; (poliță de confidențialitate)

¹⁴ **padlock** – type of lock that is used to fasten two things together or to fasten one thing to another; (lacăt)

¹⁵ **endorsement** – a public statement or action showing that you support sb/sth, a statement made in an advertisement, usually by sb famous or important, saying that they use and like a particular product; (andosare, gir)

¹⁶ **spam** – (*informal*) advertising material sent by email to people who have not asked for it; (spam)

COMPREHENSION

Exercise 1. Answer the following questions related to Text B:

1. What are the advantages of shopping by phone or mail?
2. What should you do before ordering a product by phone or mail?
3. On what condition should you offer personal details when shopping by phone or mail?
4. Why is it important for you to keep a record of any delivery that was promised?
5. What are the traps of shopping from television as far as the quality of the product is concerned?
6. What should you have in mind when calculating the price of your acquisition by tele(vision) shopping?
7. What is the advantage of shopping in a retail store as compared to internet shopping?
8. What privacy policy tips could guarantee the credibility of the company you buy from?

VOCABULARY PRACTICE

Exercise 1. Use a suitable monolingual dictionary to write the phonetic transcription of the words listed in *Vocabulary Notes*.

Exercise 2. Find synonyms for the following words: *accurate, buy, check, exactly, item, option, price, reputation, shipment, security, vendor.*

Exercise 3. Using the prefixes *dis-, im-, in-, non-, un-* form the antonyms of the following words from the text: *agree, approval, lock, personal, private, responsible, satisfactory, security.*

Exercise 4. Give the antonyms of the following words: *confidential, decline (to), expensive, full, independent, secure, sell, still, busy, wholesaling, choose, public, business, sale.*

Exercise 5. Give the homonyms of the following words, write their phonetic transcription and then translate them into Romanian: *rheumy, rhyme, rigger, right, ring, roe, role, root, rough, rye, sail, saver, scene, scull, sea, seam, seaman, sear, serf, serge, sewn, size, slay, so, soar, some, son*

Exercise 6. Give the derivatives of: *buy, client, merchant, price, sell, service, shop, visit.*

Exercise 7. Find and correct the 12 mistakes in the text below:

My favourite shop is a bookshop situated on the first floor of a deoportment store in my native town. Going though the main entrance you can notice a large area who specific field is promoting new

books. On the right side there are large shelves full of books you can skim through if you are not interested. All important publishing houses exhibit their newly issued books here.

After choosing the book you want to buy, you go to one of the shop assistants who remove the security device on the back cover of the book, after you have paid for it. A specially designed section is meant for famous magazines and newspapers which are printed all over the world, allowing you to get familiar with different environments, updating your information.

What I like best about this bookshop is the security system they have introduced for priceless commodity: a bodyguard watches the shop in case there might be people trying to appropriate what they haven't paid for. Another thing I like about this shop is that you can leave your handbag, umbrella, coat or any other personal belongings in front of the clearance area, so that you can feel comfortable while "travelling" in this magic world of books.

Exercise 8. Fill in the blanks with words derived from the ones in brackets:

Metro Group's orientation towards (profit) growth includes its (commit) to people and the environment. The economic activities of the Metro Group in all areas are also geared towards a consistent (conserve) of resources and the (enhance) of efficiency. Metro Group has made the continuous optimization of its (environment) (manage) a strategic target, also with a view to complying with their stockholders' growth (require) and securing the long-term (compete) of the company.

Environmental protection falls within the scope of (responsible) of Metro Group's Management Board. The environmental management department is responsible for implementing the environmental policy and coordinating the environmental activities of the Metro Group. Furthermore, it compiles the environmental data of the Metro Group which form the basis for the (establish) of a (system) environmental monitoring and controlling system in line with the (status) regulations.

Metro Group Asset Management GmbH organizes environmental and (structure) services in the fields of energy management, waste management, facility cleaning and pest control for the Metro Group at all company locations in Germany and abroad. Since 2002, a (sustain) report is published every two years which documents the developments in the domain of sustainability and gives a detailed (view) of all initiatives (take) by the company in the areas industry, environment, corporate (citizen) and HR policy.

Exercise 9. Match the following words with their definitions:

Words	Definitions
1. bakery	a. a system of paying for goods by which one pays small sums of money regularly after receiving the goods
2. cashier	b. a shop which sells milk, butter, cheese etc.
3. confectionery	c. a line of people waiting to get to the special desk in a department store where they are to pay for the products they have collected
4. dairy	d. a shop which sells sweets, ice cream, cakes etc.
5. grocery	e. a low two-wheeled or four-wheeled vehicle, especially pushed by hand, in which buyers collect the goods in a self-service store
6. hire purchase	f. a place where bread and sometimes cakes are baked and/ or sold
7. price tag	g. a shop which sells dry and preserved foods, like flour, coffee, sugar, rice, and other things for the home, such as matches and soap
8. queue	h. a shop in which buyers collect what they want and then pay at a special desk
9. self-service store	i. a small piece of paper fixed to an object to show what it costs
10. trolley	j. a person in charge of money and payments in a shop

Exercise 10. Fill in the blanks with the following words so as to rebuild the original text, then translate it into Romanian: *draw, rides, errands, retailers, service-oriented, outdoor, buzzword, displays, to foster, multiplex, opportunity, other, stunning, tenant, themed, today's, virtual*

Entertainment quickly became an industry ... in the early 1990s as technological advances allowed shopping center developments ... the same magical experiences that were once only seen in national amusement parks such as Disney World. Since the start of the entertainment wave, ... have focused on keeping their presentations exciting and shopping center owners have striven to obtain ... mixes that ... traffic from the widest audience possible. Under one roof or in an ... retail format, consumers enjoy children's playscapes, ... reality games, live shows, movies in ... cinemas, a variety of food in either the food court or ... restaurants, carousel ..., visually ... merchandising techniques, robotic animal ..., and interactive demonstrations. Many shopping centers are also focused on added ... tenants, which offer ... busy consumer an ... to complete weekly ... or to engage in a variety of ... activities. Among the many services found in today's malls are churches, schools, postal branches, municipal offices, libraries, and museums.

Exercise 11. Fill in the blanks with the adequate preposition:

1. She's been estranged ... her husband for several years. 2. All eyes were focused ... the young actress who was sitting next to us. 3. Johnnie grabbed the toy ... his brother. 4. We're going hiking ... the Lake District next week. 5. The names of the three dead persons have not yet been released, but their next ... kin have been informed. 6. I bought this vase for next ... nothing at an antique shop. 7. I don't know what you see ... him. 8. They were all interested until I asked ... volunteers, and then you couldn't see them ... dust. 9. The taxi set us ... a long way from our hotel, and we had to walk. 10. The policemen were ... the robber's tail.

Exercise 12. Fill in the blanks with corresponding words from the list below: *aisles, any, basket, candy, check, checking, clamour, compliment, help, lot, nap, purchased, replied, serenely, shout, tantrum, there'd, through, whine.*

A man observed a woman in the grocery store with a three year-old girl in her As they passed the cookie section, the little girl asked for cookies and her mother told her, "No." The little girl immediately began to ... and fuss, and the mother said quietly, "Now Monica, we just have half of the ... left to go ... - don't be upset. It won't be long now."

Soon, they came to the ... aisle and the little girl began to ... for candy. When told she couldn't have ... , she began to cry. The mother said, "There, there, Monica, don't cry - only two more aisles to go and then we'll be ... out."

When they got to the checkout stand, the little girl immediately began to ... for gum and burst into a terrible ... upon discovering ... be no gum... . The mother said ..., "Monica, we'll be through this ... out stand in 5 minutes and then you can go home and have a nice... ."

The man followed them out to the parking ... and stopped the woman to ... her. "I couldn't ... noticing how patient you were with little Monica," he began.

The mother ..., "I'm Monica - my little girl's name is Tammy."

Exercise 13. Fill in the blanks with corresponding words from the list below, then translate the text into Romanian: *as, beds, blaze, brazier, candlelight, duties, folded, hampers, interviews, into, late, lodging, measure, meditation, office, porridge, quill, resolved, scrubbed, subsisted, such, trembling, unpacking, unthinkingly, until.*

While Dona Maria was passing the ... afternoon in the Church and in the Square, Pepita was left to prepare their.... She showed the porters where to lay down the great wicker ... and set about ... the altar, the..., the tapestries and the portraits of Dona Clara. She descended ... the kitchen and gave the cook exact instructions as to the preparation of a certain ... upon which the Marquesa principally... . Then she returned to the rooms and waited. She ... to write the letter to the Abbess. She hung for a long time over the... , staring into the distance with ... lip. She saw the face of the Madre

Maria del Pilar, so red and... , and the wonderful black eyes. She heard her voice as at the close of supper (the orphans sitting with lowered eyes and ... hands) she commented on the events of the day or as, by... , she stood among the ... of the hospital and announced the theme for ... during the night. But most clearly of all, Pepita remembered the sudden ... when the Abbess (not daring to wait ... the girl was older) had discussed with her the ... of her... . She had talked to Pepita as to an equal. ... speech is troubling and wonderful to an intelligent child and Madre Maria del Pilar had abused it. She had expanded Pepita's vision of how she should feel and act beyond the ... of her years. And she had ... turned upon Pepita the full ... of her personality, ... Jupiter had turned his upon Semele. (from Thornton Wilder, *The Bridge of San Luis Rey*)

Exercise 14. Translate into English:

A. (...) sute de târguri și de sate fură străbătute de cele două umbre ale noastre. N-am vândut numai salep. Covoare, mătăsuri, cuțitărie, balsame, dresuri, parfumuri, cai, câini, pisici, tot a trecut prin mâinile noastre, dar tot bietul salep era acela care ne scotea din nevoie. Când vreo afacere neizbutită ne lăsa cu buzunarele goale, dam fuga la ibrice, la sărmanele ibrice ruginite. Și atunci: „Salep! Salep!... Haai la salepgiu”. Ne uitam unul la altul și ne înveseam. (...) Între multe alte buclucuri îmi amintesc de una care le-a întrecut pe toate.

Ne băgaserăm toți banii în doi cai frumoși, pe care-i cumpărasem dintr-un bâlci mare, la vreo cincisprezece kilometri de Angora. Eram mulțumiți, făcuserăm o afacere minunată. La întoarcere, pe drum – îmi veni gustul să mă opresc înaintea unei crâșme. Era noapte. Barba Iani se împotrivi:

— Lasă, măi Stavrache!... Hai să mergem acasă!... Acolo vom ciocni un păhăruț.

— Nu, Barba Iani, eu vreau aici!... Un minut numai!... Am chef să ne cinstim norocul!

(Panait Istrati, *Dragomir*)

B. Ziua de salariu este cea mai așteptată din lună. Dar nu pentru că acum poți, în sfârșit, să-ți plătești facturile, ci pentru că ești o adeptă a terapiei prin shopping și nimeni nu te poate convinge că există alt „tratament” mai eficient pentru necazurile de zi cu zi. Măcar de-ar fi vorba de lucruri absolut necesare, dar, de cele mai multe ori, portofelul tău are grav de suferit din pricina unor mărunțișuri de care nici măcar nu ai nevoie. Cum ar fi, de exemplu, eșarfele, baticurile, șalurile și celelalte produse de acest gen de care e plin șifonierul, cu toate că până nu demult mama ta se străduia zadarnic să te convingă să nu ieși din casă cu gâtul dezgolit. Dar în această toamnă designerii au hotărât că se poartă fularele, iar ție nici nu-ți trece prin cap să nu fii „la modă”. Psihologii sunt de părere că, deși mersul la cumpărături îți creează o stare de bună dispoziție, tendința compulsivă de a „târgui” ascunde unele probleme. Exagerările pot fi o încercare de a compensa lipsurile resimțite în plan profesional sau sentimental și denotă, în plus, o lipsă a încrederii în propriile forțe. E adevărat că obiectele pe care le cumperi reușesc să umple pe moment golul afectiv sau nemulțumirile profesionale. Dar când mania cumpărăturilor trece, trebuie să te confrunți din nou cu problemele și, pe deasupra, și cu gaura din buget și cu grămada de lucruri de care, de fapt, nu ai nevoie. Cel mai bine ar fi, deci, să încerci să faci pace cu tine însăși, în loc să recurgi la artificii care îți oferă doar o fericire pasageră.

(adapted from *Glamour*, noiembrie 2006)

ESSAY WRITING

Exercise 1. Write down a comparative essay about shopping in a supermarket vs. a shop.

Exercise 2. Write down a descriptive essay about your favourite department.

Exercise 3. Write a one-page essay about the role shopping plays in the lives of the modern consuming society.

READING EXERCISES

Exercise 1. Read the dialogue below playing roles.

Exercise 2. Read the dialogue again and decide whether the statements below are true or false:

1. Mr and Mrs Ramos, from Santiago, have a conversation with Mrs Blake in New York.
2. Mr Ramos says he is not going to carry a lot of heavy suitcases.
3. Mrs Blake advises them to take dresses and shirts that they won't need to iron.
4. Mrs Ramos says they won't need cotton suits and coats.
5. Mrs Blake tells them that they'll need dresses with long sleeves.
6. Mrs Blake tells them to take a sweater or two if they are to go to the theatre.
7. Mrs Blake tells them to take comfortable shoes as they can only find a taxi far from the hotel.

One evening in Santiago, Chile, Mr and Mrs Ramos had the following conversation with their American friend, Mrs Blake:

Mrs Ramos: What kind of clothes will we need in New York in July? We'll be there about a week.

Mr Ramos: We aren't going to take many clothes. I'm not going to carry a lot of heavy suitcases.

Mrs Blake: You won't need many clothes. Take some things that you can wash in your hotel room. Take dresses and shirts that you don't need to iron.

Mrs Ramos: Won't we need wool suits and coats?

Mrs Blake: No! It will be hot in New York in July. You'll need dresses with short sleeves or sleeveless dresses.

Mrs Ramos: Won't we even need sweaters?

Mrs Blake: Yes, take a sweater or two. The theaters and restaurants will probably be very cool because of the air conditioning.

Mrs Ramos: Will I need hats and gloves?

Mrs Blake: Most women don't wear them any more, especially in warm weather. But take comfortable shoes. You will be doing a lot of walking.

Mrs Ramos: Doesn't New York have buses and taxis?

Mrs Blake: Yes, but you probably won't find a taxi when you want one. And the bus stop will probably be far from the hotel. You'll need comfortable shoes for shopping.

Mr Ramos: We aren't going to do much shopping. We'll be there to see the sights.

SUPPLEMENTARY READING**Compulsive Shopping Addiction**

Most of us who suffer from compulsive shopping addiction (sometimes called *spending addiction*) are unaware of the problem. After all, everything around us seems to be saying, "Buy, buy, buy!" So... we do! We usually discover the problem only when we run out of money. Then, sadly, we think it's an income problem.

An example in point is George Bentley whose ex-wife is a compulsive shopping addict. When he would describe spending discussions they had, she would tell him that, if he made more money, there wouldn't be a problem. His net income at that time was around \$ 100,000 per year. Another example would be Arnold Johnson who, two years after he sold his business for more than \$ 5 million, asked for advice on his wife's spending problem: she was spending like there was a bottomless pit of money.

The problem is not income, it is being out of control with the outgo. And it is not only women who suffer from this, even a lot of men fight it in themselves all the time. When Daniel Bloom, for instance, met his wife, she was saving and investing 50% of her net income and he was spending on

credit cards as fast as he could accumulate them. Once, he even bought a \$ 300 gold chain because he was unhappy with his job. One of the names for compulsive shopping addiction is *Emotional Shopping*.

The addicts tend to spend money to compensate for areas in their lives where they are emotionally out of control or damaged. The millionaire's wife certainly felt neglected for all the years he had been pursuing his business goals while she was left with their several children to manage. George Bentely's ex-wife has serious emotional problems which won't be detailed here. Daniel Bloom can track his out-of-control spending, even now, to times when he is heavily stressed by his own schedule or family tragedies. The addicts' problem is triggered by emotion and shows itself as spending, but one has to understand the cause of compulsive shopping addiction in order to get a handle on the solution.

Since most people believe the problem is income, they mis-identify the cause as something outside themselves; their job, boss, spouse, taxes, the creditors, prices, etc. This form of denial effectively blocks any kind of solution, locking them into an ever deepening problem.

Though spending is usually the main symptom, and this is triggered by emotion, the cause goes much deeper. When they continue to pile up spending, the cause is usually rooted in the Spending Cycle:

1. They start with an emptiness, or negative self-esteem; a feeling of incompleteness.
2. Signals all around them tell them that if they had some thing, they would be seen as more important, successful, loveable, or complete, etc. The signals come from family, friends, co-workers, TV, radio, the Internet, briefly anyone who has influence over them.
3. They spend to get that success feeling, sharing news of their shrewd acquisition with anyone who will say, "ooooooooo."
4. When the bills come in, they feel even more incomplete and powerless than before, starting the cycle all over again. Until they own the cause as something within themselves, they will never have a solution.

The actual cause of compulsive shopping addiction, then, is that feeling of emptiness and low self-esteem. Solving this incompleteness is the key to finding the solution to compulsive shopping addiction.

Once the addicts finally identify the problem correctly, as something within themselves, they still run a big risk of seeking the wrong solution. Companies make \$ billions selling people false solutions to their spending problem.

The first group of "solutions" could be called "make-up." Because Debt Consolidation Loans, Refinancing, Cash Advances and more Credit Cards hide the blemishes, but do nothing to heal them.

The second group, can be called "Plastic Surgery", because Debt Management Services, Credit Counseling, etc. intervene in their financial lives and alter their spending situation, but still don't fix the problem. When they're gone, you're still faced with the addict in the mirror.

Then there are the false solutions they sell themselves, the things people do to replace their spending addiction with another addiction, like drinking, prescription drugs, food, etc. Instead, the addicts need the kind of help that eliminates the Spending Cycle, the kind of help that gives them power, even miraculous power over the incompleteness at the root of our problem. This help can only come from God. Just like alcoholism or any other serious addiction, they can't solve it themselves because the problem is an emptiness within themselves. Until God fills that void, people are unable to solve the symptoms that the void causes.

(adapted from Internet Source)

INTERNATIONAL SIZES

Ladies' Clothing								
UK	8	10	12	14	16	18	20	
USA	5	8	10	12	14	16	18	
France	34	36	38	40	42	44	46	
Italy	38	40	42	44	46	48	50	
Ladies' Shoes								
UK	3	4	5	6	7	8	9	
USA	4 1/2	5 1/2	6 1/2	7 1/2	8 1/2	9 1/2	10 1/2	
Europe	35 1/2	37	38	39	40	42	43	
Men's Suits								
UK	34	36	38	40	42	44	46	48
USA	34	36	38	40	42	44	46	48
Europe	44	46	48	50	52	54	56	58
Men's Shirts								
UK	14	14 1/2	15	15 1/2	16	16 1/2	17	17 1/2
USA	14	14	15	15 1/2	16	16 1/2	17	17 1/2
Europe	36	37	38	39/40	41	42	43	44
Men's Shoes								
UK		6	7	8	9	10	11	
USA		7	8	9	10	11	12	
Europe								

Children's Sizes

<i>Age</i>	<i>Size (cm)</i>	<i>Size (inches)</i>
0-3 months old	56-62	22-24
3-6 months old	62-68	24-27
6-12 months old	68-80	27-31
12-18 months old	80-86	31-34
18-24 months old	86-92	34-36
2-3 years old	92-98	36-39
3-4 years old	98-104	39-41
4-5 years old	104-110	41-43
5-6 years old	110-116	43-46
6-7 years old	116-122	46-48
7-8 years old	122-128	48-50
8-9 years old	128-135	50-53
9-10 years old	134-140	53-55
10-11 years old	140-146	55-58

THEMATIC VOCABULARY

Unit 1 GREETINGS

F o r m a l	Expressing Greetings	Answering Greetings	I n f o r m a l	Expressing Greetings	Answering Greetings
	How do you do?	How do you do?		Hello!*	Hello!
	Good morning!	Good morning!		Hi!	Hi!
	Good afternoon!	Good afternoon!		Howdy! (<i>AmE</i>)	Howdy! (<i>AmE</i>)
	Good evening!	Good evening!		Hey!	Hey!
	Nice to meet you!	Nice to meet you too!		Morning!	Morning!
	(I am) Delighted to meet you (at last)!	(I am) Delighted to meet you too!		Afternoon!	Afternoon!
	(I am) Pleased to meet you!	(I am) Pleased to meet you too.		Evening!	Evening!
	(I am) Very glad to meet you!	(I am) Very glad to meet you too!		Bye-bye!	Bye-bye!
	Good-bye!	Good-bye!		How's it going?	Fine, (thank you). Good. Not so good. (If you do not feel well or have other problems, you can respond with this.) So so/ OK.
	So long!	So long!		What's up? What's new? How goes it?	Nothing/ Nothing much.
	See you later! (<i>AmE</i>)	See you later!			
	See you tomorrow/ next week/ next month/ next day etc.!	See you tomorrow/ next week/ next month/ next day etc.!			
	I'll be seeing you!				

F o r m a l	Inquiring about somebody's health, etc	Answering such inquiries	I n f o r m a l	Inquiring about somebody's health, etc	Answering such inquiries
	How are you?	I am fine, thank you. And you? Thank you, very well! Thank you, not so well!		How's you?	Fine, thanks. You?

F o r m a l	Introducing somebody	Answering when being introduced	I n f o r m a l	Introducing somebody	Answering when being introduced
	May I introduce Mr/ Mrs/ Miss ... to you?	How do you do? (I am) (So) Glad to meet you! (I am) (So) Happy to meet you! Nice to meet you! It's an honour/ a pleasure/ a delight to meet you!		Let me introduce my friend/ father/ mother to you!	Hello! (I am) (So) Glad to meet you! (I am) (So) Happy to meet you! Nice to meet you!
				Please, meet my ...!	

* *Hullo!*, *Hallo!* – variant spellings of Hello!

Hello! is used in informal situations e.g. when greeting a friend.

How do you do? is used when you do not want to sound too familiar, e.g. when greeting your seniors, teachers or persons you approach officially. The same formula is used when you are introduced to a person. (Pay attention! This formula is not a question about the other's state of health. Therefore the other person will not answer this question, but greet using the same words).

Good day! expresses dismissal or is used when one breaks relationship with another person.

Miss is used only with the name of a girl or an unmarried woman.

Mrs precedes the name of a married woman.

Mr (*pl. Messrs*) is used before a man's name or before the name of his title.

When used vocatively, **Mr** and **Miss** acquire a vulgar or familiar flavour. (as in *Just a moment, mister!* Or, *Listen to me, miss!*)

Madam is a polite form of address to any woman and is used mostly when addressing a stranger. It is never followed by a name.

Young lady is used when an elderly person addresses a young girl.

Sir is a polite form of addressing a man, stranger or not. It is not followed by a name except the case when it denotes a title (Sir Paul McCartney).

Ladies and gentlemen! is the form of address used in public speechmaking.

The Handshake is the most common form of greeting among the English and British people and is customary

when you are introduced to somebody new. It is proper to shake hands with everyone to whom you are introduced, both men and women. An appropriate response to an introduction is "I am happy to meet you". If you want to introduce yourself to someone, extend your hand for a handshake and say "Hello, I am....". Hugging is only for friends.

The Kiss is only used when you meet friends, whom you haven't seen for a long time. In Britain one kiss is generally enough.

Unit 2 FAMILY

Relatives

	First-Degree Relatives ¹		
	<i>Parents – părinți</i>	<i>Children – copii</i>	<i>Siblings (fm) – frați</i>
male	father, dad, daddy (<i>infml</i>), pop (<i>AmE, infml</i>) – tată, tați, tătic	son – fiu	brother, bro (<i>esp. AmE</i>) – frate
female	mother, mum, mummy (<i>BrE</i>), mom, mommy (<i>AmE</i>) – mamă, mami, mămică	daughter – fiică	sister, sis (<i>infml</i>) – soră

¹ **first-degree relative** – a relative with whom you share 50 percent of your genes

	Second-Degree Relatives ²			
			<i>Grandparents – bunici</i>	<i>Grandchildren – nepoți</i>
male	uncle – unchi	nephew – nepot de unchi	grandfather, grandpa (<i>infml</i>), grandad (<i>BrE infml</i>), grandpapa (<i>old-fashioned</i>) – bunic, tataie	grandson – nepot
female	aunt, auntie – mătușă	niece – nepoată de unchi	grandmother, grandma (<i>infml</i>), granny (<i>infml</i>) (<i>less frequent grannie</i>), gran (<i>BrE infml</i>) – bunică, mamaie, buni	granddaughter – nepoată

² **second-degree relative** – a relative with whom you share 25 percent of your genes

	Third-Degree Relatives ¹		
	<i>Cousins – veri(șori)</i>	<i>Great-Grandparents</i> – străbunici	<i>Great-Grandchildren</i> – strănepoți
male	first cousin, cousin-german – văr, verișor primar	great-grandfather – străbunic	great-grandson – strănepot
female	first cousin, cousin-german – vară, verișoară primară	great-grandmother – străbunică	great-granddaughter – strănepoată

¹ **third-degree relative** – a relative with whom you share 12.5 percent of your genes

	Fourth-Degree Relatives ¹				
			<i>Cousins –</i> <i>veri(șori)</i>	<i>Great-Great-Grandparents</i> – stră-străbunici	<i>Great-Great-Grandchildren</i> – stră-strănepoți
male	great-uncle ² – stră-unchi	great-nephew ⁴ – strănepot de unchi	second cousin – văr, verișor de gradul II	great-great-grandfather – stră-străbunic	great-great-grandson – stră-strănepot
female	great-aunt ³ – stră-mătușă	great-niece ⁵ – strănepoată de unchi	second cousin – vară, verișoară de gradul II	great-great-grandmother – stră-străbunică	great-great-granddaughter – stră-strănepoată

¹ **fourth-degree relative** – a relative with whom you share 6.25 percent of your genes

² **great-uncle** – the brother of someone's grandfather or grandmother

³ **great-aunt** – the sister of someone's grandfather or grandmother

⁴ **great-nephew** – the son of someone's nephew or niece

⁵ **great-niece** – the daughter of someone's nephew or niece

A Chart of Relatives (First Degree to Fourth Degree)

	1	2	3	4	5
1	Common Ancestor	Son or Daughter	Grandson or Daughter	Great Grandson or Daughter	2nd Great Grandson or Daughter
2	Son or Daughter	Siblings (Brother Or Sister)	Nephew or Niece	Grand Nephew or Niece	Great Grand Nephew or Niece
3	Grandson or Daughter	Nephew or Niece	First Cousin¹	First Cousin Once Removed ⁴	First Cousin Twice Removed ⁵
4	Great Grandson or Daughter	Grand Nephew or Niece	First Cousin Once Removed	Second Cousin²	Second Cousin Once Removed
5	2nd Great Grandson or Daughter	Great Grand Nephew or Niece	First Cousin Twice Removed	Second Cousin Once Removed	Third Cousin³

¹ **first cousin** – a child of someone's aunt or uncle

² **second cousin** – any person who is the child of the first cousin of someone's mother or father

³ **third cousin** – any person who is the child of the second cousin of someone's mother or father

⁴ **removed** – when used to describe a relationship, indicates that the two people are from different generations; **once removed** – shows a difference of one generation. For example, your mother's first cousin is your first cousin once removed. This is because your mother's first cousin is one generation younger than your grandparents and you are two generations younger than your grandparents. This one-generation difference equals "once removed."

⁵ **twice removed** – shows a two-generation difference. You are two generations younger than a first cousin of your grandmother, so you and your grandmother's first cousin are first cousins twice removed.

Other Relatives

step-	parents	părinți	vitreg (ă) vitregi (e)
	father	tată	
	mother	mamă	
	child(ren)	copil/ copii	
	son	fiu	
	daughter	fiică	
half-	siblings	copii vitregi	
	brother	frate vitreg	
	sister	soră vitregă	

Note: Compounds with *step-*: the children (son or daughter) of one's stepparent by a former marriage.

Compounds with *half-*: the children (son or daughter) who have either the same mother or the same father as you.

Marriage

Male		Female	
fiancé	logodnic	fiancée	logodnică
husband-to-be, future husband	viitor soț	wife-to-be, future wife	viitoare soție
husband	soț	wife	soție
better-half (<i>humorous</i>)	<i>aprox.</i> jumătatea mea mai bună		
(bride)groom	mire	bride	mireasă
godparent	naș	betrothed (<i>formal or old use</i>)	logodnică, aleasă
godfather	naș	godparent	nașă
godchild	fin	godmother	nașă
godson	fin	godchild	fină
best man	cavaler de onoare	goddaughter	fină
bachelor	burlac	maid of honour, bridesmaid	domnișoară de onoare
single	necăsătorit, celibatar	spinster (<i>old fashioned</i>)	fată bătrână
ex-husband, former husband	fost soț	single	necăsătorită, celibatară
divorcee	persoană divorțată	ex-wife, former wife	fostă soție
divorcé (<i>AmE masc</i>)		divorcee	persoană divorțată

Relatives by marriage/ In-laws – rude prin alianță

parents-	-in-law	socri
father(s)-		socru/i
mother(s)-		soacră/e
son(s)-		ginere /i
daughter(s)-		noră/urori
brother(s)-		cumnat/ți
sister(s)-		cumnată/e
in-laws		cuscri

Phrases related to marriage

break (off) the engagement – to abruptly end the engagement; (*a rupe logodna*)

divorce – the legal ending of a marriage; (*a divorța*); **to file/sue/petition for divorce** – to start the legal divorce process; (*a intenta acțiunea de divorț*)

engagement – a formal agreement to get married; (*logodnă*); **engagement ring** – a ring that a man gives a woman to show that they are engaged; (*inel de logodnă*)

get engaged (to) – to formally agree to marry (*a se logodi cu*);

hen night *infml* (*BrE*)/**bridal shower** (*AmE*) – a celebration held for a woman who is about to get married, attended only by women; (*petrecerea miresei*)

honeymoon – a holiday taken by two people who have just got married; (*lună de miere*); **to spend a honeymoon** – *a petrece luna de miere*;

marriage – the relationship between two people who are married, or the state of being married (*căsătorie*); **to marry / to get married to** – *a se căsători*; **marriage of**

convenience – a marriage concluded primarily to achieve a practical purpose; (*căsătorie de conveniență*)

spouse – a husband or wife; (*soț sau soție*)

stag night (*BrE*)/**bachelor party** (*AmE*) – an all-male celebration, especially one held for a man about to be married; (*petrecerea burlacilor*)

to propose (to) – to ask someone to marry you, especially in a formal way, Syn. **to propose marriage** (*a cere în căsătorie*)

wedding – a marriage ceremony; (*ceremonia de nuntă*);

wedding ring – a ring worn by a married person, given to them by their spouse at their wedding; **white wedding**

(esp. *BrE*) – a traditional wedding at which the bride wears a formal white dress; (*nuntă*); **diamond wedding** – the sixtieth anniversary of a wedding; (*nunta de diamant*); **golden wedding** – the fiftieth anniversary of a wedding; (*nunta de aur*); **ruby wedding** – the fortieth anniversary of a wedding; (*aniversarea a 40 de ani de la căsătorie*); **silver wedding** – the twenty-fifth anniversary of a wedding (*nunta de argint*).

Unit 3 HOUSES

Types of buildings

blockhouse – a small strong building used as a shelter from enemy guns; (*casă din bârne folosită ca adăpost într-o bătălie*)

bungalow – a house which is all on ground level (*BrE*), a small house which is often on one level (*AmE*); (*bungalow*)

cabin – a small house, especially one built of wood in an area of forest or mountains; (*colibă*); **log cabin** (*colibă din bârne*)

cottage – small house in the country; (*căsuță*); **thatched cottage** (*căsuță cu acoperiș din paie*)

detached house – not joined to another building; (*casă*)

duplex (*AmE*) – a type of house that is divided into two parts, so that it has two separate homes in it; (*duplex*)

farmhouse – the main house on a farm, where the farmer lives; (*casă fermierului*)

hut – a small simple building with only one or two rooms; **Quonset hut** (*AmE*) a long metal building with a curved roof where soldiers live or things are stored (*baracă din metal; cabană*)

manor – a big old house with a large area of land around it; (*conac*)

mansion – a very large house; (*vilă*)

semi-detached (*BrE*)/**attached house** (*AmE*) – a house that is joined to another house on one side; (*casă lipită de altă casă prin unul din pereți*)

shack – a small plain building usually made of wood or metal; (*cabană modestă, baracă, refugiu*)

shanty/ hovel – a small, roughly built hut made from thin sheets of wood, tin, plastic etc that very poor people live in; (*coșoabă*)

storey (*BrE*)/**storey** (*AmE*) – a floor or level of a building (viewed from the outside); (*etaj*)

studio flat (*BrE*) – a small flat with one main room; Syn. **studio apartment** (*AmE*)

tenement (house/block) – a large building divided into apartments, especially in the poorer areas of a city; (*bloc mic cu apartamente de închiriat sau bloc de locuințe muncitorești*)

tower block (*BrE*) – tall building containing apartments or offices; high-rise (*AmE*); (*bloc turn de locuințe sau de birouri*)

Types of flats

bedsitting room – a rented room used for both living and sleeping in; **bedsitter** *infml*; (*cameră închiriată*)

block of flats – a large building divided into separate parts; Syn. **apartment building** (*AmE*); (*bloc de locuințe*)

first floor (*BrE*) – second floor (*AmE*) – *etajul I*

flat (esp. *BrE*) – a set of rooms on one floor of a large building, where someone lives; Syn. **apartment** (esp. *AmE*); (*apartament*)

floor – one of the levels in a building (viewed from the inside); Syn. **level**; (*etaj*)

ground floor (*BrE*) – first floor (*AmE*) – *parter*

maisonette (BrE) – a flat, usually on two floors, that is part of a larger building; (*duplex*)

owner-occupied flat (BrE) – a flat that is lived in by the people who own it; **condo(minium)** or **cooperative (apartment)** or **co-op** (AmE); (*apartment proprietate personală, un bloc cu apartamente proprietate personală*)

penthouse – a very expensive and comfortable flat or set of rooms on the top floor of a building; **penthouse apartment/flat/suite**; (*mansardă sau apartament de lux la ultimul etaj*)

second floor (BrE), **third floor** (AmE) – *etajul II*

skyscraper – a very tall modern city building containing offices or flats; (*șgârie-nori*)

Rooms of the House

attic – a space or room just below the roof of a house, often used for storing things; (*mansardă*)

ball room – a room in stately homes where rich people dance and concerts are held; (*sala de dans*)

basement – a room or area in a building partly or completely below ground level; (*demisol, subsol*)

bathroom – a room where there is a bath or shower, a basin, and sometimes a toilet; (*baie*)

bedroom – a room for sleeping in; (*dormitor*)

cellar – a room under a house or other building used for storing things; (*beci*)

cloakroom – a small room, usually in a public building, where people put their coats; (*garderobă*)

conservatory – greenhouse attached to a house for the display of plants; (*seră*)

dining-room – a room where you eat meals in a house or hotel; (*sufagerie*)

drawing-room – a room in a private house, in which people relax and guests are received and entertained; (*salon*)

(entrance) hall – the entrance passage to a house; (*hol de intrare*)

kitchen – the room where you prepare and cook food; (*bucătărie*)

library – a room where books are kept; (*bibliotecă*)

living-room – a room in a private house for general use during the day; Syn. **sitting room**, **lounge** (esp. BrE); (*living, cameră de zi*)

loft (AmE) – a room or space under the roof of a building, usually used for storing things in; (*pod, mansardă*)

pantry – a small room or large cupboard close to a kitchen where food is kept; Syn. **larder** (esp. formerly); (*cămară*)

parlour (*dated*) – drawing-room; (*salon*)

shed – a small building, made of wood or metal, used for storing things or sheltering animals, vehicles etc.; Syn. **storehouse**; (*magazine, șopron, staul*)

spare room/guest room – a room where guests sleep; (*cameră de oaspeți*)

study – a room in a house that is used for reading and writing; (*birou*)

utility room – a room, especially in a private house, where large domestic appliances are fixed; (*cameră de servicii*)

Anatomy of a House

balcony – a structure that you can stand on, that is attached to the outside wall of a building, above ground level; (*balcon*)

barbed wire fence – a fence consisting of wire with short sharp points on it; (*gard de sârmă ghimpată*)

blinds – a covering, especially one made of cloth, that can be rolled up and down to cover a window inside a building; Syn. **(window) shade(s)** (AmE); (*jaluzele*)

bulb – the glass part of an electric light, that the light shines from; Syn. **light bulb**; (*bec*)

carpet – heavy woven material for covering floors or stairs, or a piece of this material; **a carpet of something** – *literary*, a thick layer of something on the ground; (*covor*)

ceiling – the inner surface of the top part of a room; (*tavan*)

curtain – a piece of hanging cloth that can be pulled across to cover a window, divide a room etc; **draw/close/pull the curtains**; **draw back/open the curtains**; (*perdea*)

door – the large flat piece of wood, glass etc that you open and close when you go into or out of a building, room, vehicle etc, or when you open a cupboard; **to knock on/at the door** (*ușă*)

door mat – a piece of material inside or outside a door for you to clean your shoes on; (*preș (de la ușă)*)

drain pipe – a pipe that carries rain water away from the roof of a building; (*burlan*)

fence – a structure made of wood, metal etc that surrounds a piece of land; a wall or other structure that horses jump over in a race or competition; **to sit/be on the fence** – to avoid saying which side of an argument you support; **to mend (your fences)** – to try to become friendly with someone again after you have offended or argued with them; (*gard*)

French window – a pair of doors made mostly of glass, usually opening onto a garden or balcony; (*fereastră-ușă*)

garden, front/back yard (BrE) – the area around a house, usually covered with grass; Syn. **yard** (AmE); (*curte*)

gate – the part of a fence or outside wall that you can open and close so that you can enter or leave a place; (*poartă*)

hedge – a row of small bushes or trees growing close together, usually dividing one field or garden from another; (*gard viu*)

lamp – an object that produces light by using electricity, oil, or gas; (*lampă*)

lawn – an area of ground in a garden or park that is covered with short grass; (*gazon*)

lawnmower – a machine that you use to cut grass; (*mașină de tuns iarba*)

linoleum – a floor covering made of a strong cloth coated with a hard shiny substance; (*linoleum*)

moquette – a thick soft material used for covering furniture; (*mochetă*)

parquet – small flat blocks of wood fitted together in a pattern that cover the floor of a room; (*parchet*)

peg, clothes peg (BrE) – a short piece of wood, metal, or plastic that is attached to a wall or fits into a hole, used especially to hang things on or to fasten things together; Syn. **clothespin** (AmE) (*cuiet*)

rocking chair – a chair that has two curved pieces of wood fixed under its legs, so that it moves backwards and forwards smoothly; (*balansoar*)

roof (pl. **roofs**) – the structure that covers or forms the top of a building, vehicle, tent etc; **under the same roof/under one roof** – in the same building or home; **a roof over your head** – somewhere to live; **the roof of somebody's mouth** – the hard upper part of the inside of your mouth; (*acoperiș, cerul gurii*)

sink – a large open container that you fill with water and use for washing yourself, washing dishes etc; (*chiuvetă*)

swing – a seat hanging from ropes or chains, usually used by children play on by moving it forwards and backwards using their legs; (*leagăn*)

tapestry – a large piece of heavy cloth on which coloured threads are woven to produce a picture, pattern etc; (*tapiserie*)
tapestry/wall paper – paper that you stick onto the walls of a room in order to decorate it; (*tapet*)
tile – a flat square piece of baked clay or other material, used for covering walls, floors etc.; (*gresie/ faianță*)
wall – one of the sides of a room or building;
bedroom/kitchen etc wall; be climbing/crawling (up) the walls *infrm* – to be feeling extremely anxious, unhappy, or annoyed, especially because you are waiting for something or are in a situation which you cannot get away from; (*perete, zid*)
window – a space or an area of glass in the wall of a building or vehicle that lets in light; **go out (of) the window** *infrm* – to disappear completely or no longer have any effect; (*fereastră*)

In the Bathroom

basin – a round container attached to the wall in a bathroom, where you wash your hands and face; Syn. **sink**; (*chiuvetă*)
bath – a large long container that you fill with water and sit or lie in to wash yourself; Syn. **bath tub, tub**; (*cadă*)
hairdryer – a machine that blows out hot air for drying hair; (*foen*)
razor – a tool with a sharp blade, used to remove hair from your skin; (*aparat de ras*)
shaving foam – a special cream that you put on your face when you shave; Syn. **shaving cream**; (*cremă de ras*)
shower – a piece of equipment that you stand under to wash your whole body; (*duș*)
soap – the substance that you use to wash your body; (*săpun*)
toilet – a large bowl that you sit on to get rid of waste liquid or waste matter from your body; Syn. **loo** (*infrm*); (*toaletă*)
toilet bag – a bag in which you keep things such as soap, toothpaste etc when travelling; (*trusă de voiaj*)
toilet roll – toilet paper that is wound around a small tube; (*bârtie igienică*)
toiletries – things such as soap and toothpaste that are used for cleaning yourself; (*obiecte de toaletă*)
toothbrush – a small brush that you use for cleaning your teeth; (*periuță de dinți*)
toothpaste – a thick substance that you use to clean your teeth; (*pastă de dinți*)

In the Kitchen

blender – an electric machine that you use to mix liquids and soft foods together; Syn. **liquidizer**; (*blender*)
bread bin (*BrE*)/ **bread box** (*AmE*) – a container that you keep bread in so that it stays fresh; (*coș de pâine*)
chair – a piece of furniture for one person to sit on, which has a back, a seat, and four legs; (*scaun*)
coffee machine – a machine in which you prepare coffee, tea etc; (*filtru de cafea*)
cooker (esp. *BrE*) – a large piece of equipment for cooking, operated by gas, electricity (even wood or coal); Syn. **stove** (*aragaz, mașină electrică de gătit, sobă*)
corkscrew – a tool made of twisted metal that you use to pull a cork out of a bottle; (*tirbușon*)
cup – a small round container, usually with a handle, that you use to drink tea, coffee etc. **measuring cup** – a container used for measuring liquids in cooking; (*ceașcă*)
cupboard – a piece of furniture with doors, and sometimes shelves, used for storing plates, food etc; (*dulap de bucătărie*)

dishwasher – a machine that washes dishes; (*mașină de spălat vase*)
draining board – a slightly sloping area next to a kitchen sink where you put wet dishes to dry; (*tană*)
drawer – part of a piece of furniture, such as a desk, that you pull out and push in and use to keep things in; **cutlery drawer** – one for keeping forks, or knives etc in; (*sertar*)
food processor – a piece of electrical equipment used to prepare food by cutting and mixing it; (*robot de bucătărie*)
fork – tool you use for picking up and eating food, with a handle and three or four points; (*furculiță*)
freezer – a large piece of electrical kitchen equipment in which food can be stored at very low temperatures for a long time; Syn. **deep freezer**; (*ladă frigorifică*)
frying pan – a round flat pan with a long handle, used for frying food; **out of the frying pan and into the fire** – to go from a bad situation to one that is even worse; (*tigaie*)
grater – a tool used for grating food; a cheese grater; (*răzătoare*)
kettle/teapot – a container with a lid, a handle, and a spout, used for boiling and pouring water; (*ibric*)
kitchen scales – a piece of equipment used for weighing things in a kitchen; (*cântar*)
knife – a metal blade fixed into a handle, used for cutting or as a weapon; **to twist/turn the knife (in the wound)** – to say something that makes someone more upset about a subject they are already unhappy about; **you could cut the atmosphere/air/tension with a knife** – used to say that you felt the people in a room were angry with each other; (*cuțit*)
ladle – a large deep spoon with a long handle, used for lifting liquid food, especially soup, out of a container; (*polonic*)
lid – a cover for the open part of a pot, box, or other container; (*capac*)
microwave oven – a type of oven that cooks food very quickly using very short electric waves instead of heat; (*cuptor cu microunde*)
mixer – a piece of equipment used to mix things together; **good mixer** – someone who finds it easy to talk to people they do not know; (*mixer*)
mug – a tall cup used for drinking tea, coffee etc; a large glass with a handle, used especially for drinking beer; (*cană, halbă*)
oven – a piece of equipment that food is cooked in, shaped like a metal box with a door on the front; (*cuptor*)
plate – a flat and usually round dish that you eat from or serve food on; (*farfurie*)
refrigerator – a large piece of electrical kitchen equipment, shaped like a cupboard, used for keeping food and drink cool; Syn. **fridge**; (*frigidier*)
saucepan – a deep round metal container with a handle that is used for cooking; Syn. **pan**; (*cratiță, oală*)
sink – a large open container that you fill with water and use for washing yourself, washing dishes etc; (*chiuvetă*)
spoon – an object that you use for eating, cooking, or serving food. It has a small bowl-shaped part and a long handle; (*lingură*)
table – a piece of furniture with a flat top supported by legs; (*masă*); **to lay/ set the table** – put knives, forks etc on a table before a meal; **book/reserve a table** (– in a restaurant); **coffee/bedside/dinner table**
tap/ faucet (esp. *AmE*) – a piece of equipment for controlling the flow of water, gas etc from a pipe or container; (*robinet*)
tea cosy – a cover placed over a teapot to keep the tea inside it hot; (*capac pentru ceainic*)

tea service/tea set – a set of chinaware used for preparing and drinking hot tea; (*serviciu de ceai*)

tea towel/tea cloth/dish towel – a small cloth that you use for drying cups, plates etc after you have washed them; (*prosop de bucătărie*)

tea trolley (BrE)/tea wagon, teacart (AmE) – a small table on wheels, used for serving tea; (*măsuță/ servanță pe roțile pentru servit ceaiul*)

teacake (BrE) – a light, flat, sweet cake with raisins, usually buttered and served hot with tea; (*AmE*) small cake, cookie or tart for serving with tea or punch; (*prăjitură pentru ceai, brișă cu unt*)

teacup – cup from which tea is drunk; (*ceașcă de ceai*)

teaspoon – small spoon used to stir tea, etc; (*linguriță de ceai*)

tin-opener/can-opener – a tool for opening tins of food; synonym can opener; (*desfăcător de conserve*)

toaster – a machine used for toasting bread; (*prăjitor de pâine*)

whisk – a small kitchen tool made of curved pieces of wire, used for mixing air into eggs, cream etc; (*tel*)

In the Bedroom

alarm clock – a clock that makes a noise at a particular time to wake you up; (*ceas deșteptător*)

bed – a piece of furniture that you sleep on; **get out of bed on the wrong side** – to feel slightly angry or annoyed for no particular reason; **you've made your bed and you must lie on it (spoken)** – you must accept the results of your actions, even if they are bad; (*pat*)

bedside lamp – an object that produces light by using electricity, oil, or gas; (*veioză*)

bedspread – an attractive cover for a bed that goes on top of all the other covers; Syn. **coverlet**; (*cuvertură*)

blanket – a cover for a bed, usually made of wool; (*pătură*)

bookshelf – a shelf that you keep books on, or a piece of furniture used for holding books; (*etajeră*)

camcorder – a type of camera that records pictures and sound and can be carried around; (*cameră video*)

chest of drawers – a piece of furniture with drawers, used for storing clothes; (*comodă*)

computer – an electronic machine that stores information and uses programs to help you find, organize, or change the information; (*calculator*)

computer desk – a piece of furniture that you sit at to work on your computer; (*birou*)

digital camera – a piece of equipment used to take photographs or make films or television programmes; (*aparat foto digital*)

disk – small flat piece of plastic or metal which is used for storing computer or electronic information; (*dischetă*)

lampshade – a cover fixed over a light bulb for decoration and in order to reduce or direct its light; (*abajur*)

mirror – a piece of special glass that you can look at and see yourself in; (*oglină*)

night table / nightstand – a small table beside a bed; (*noptieră*)

pillow – cloth bag filled with soft material that you put your head on when you are sleeping; **pillow fight** – a game in which children hit each other with pillows; (*pernă*)

pillowcase – a cloth cover for a pillow; (*fută de pernă*)

printer – a machine which is connected to a computer and can make a printed record of computer information; (*imprimantă*)

remote control – a thing you use for controlling a piece of electrical or electronic equipment without having to touch it, for example for turning a television on or off; Syn. **zapper**; (*telecomandă*)

scanner – a piece of computer equipment that allows written or printed information to be taken onto a computer and stored there; (*scanner*)

sheet – a large piece of thin cloth that you put on a bed to lie on or lie under; **to change the sheets** – put clean sheets on a bed; (*cearceaf*)

TV set – a piece of equipment that receives television signals; (*televizor*)

video recorder – a machine used to record television programmes or show videos; Syn. **video**; (*video*)

In the Living Room

armchair – a comfortable chair with sides that you can rest your arms on; (*fotoliu*)

bookcase – a piece of furniture with shelves to hold books; (*bibliotecă*)

cabinet – a piece of furniture with doors and shelves or drawers, used for storing or showing things; (*vitrină*)

coffee table – a low table on which you put cups, newspapers etc; (*măsuță de cafea*)

couch – a comfortable piece of furniture big enough for two or three people to sit on; Syn. **sofa, settee**; (*canapea*)

cushion – a cloth bag filled with soft material that you put on a chair or the floor to make it more comfortable; (*pernă, pernăță*)

Building Materials

brick – a hard block of baked clay used for building walls, houses etc; (*cărămidă*)

concrete – a substance used for building that is made by mixing sand, very small stones, cement, and water; (*ciment, beton*)

faience/faïence – tin-glazed decorated earth ware used to cover the kitchen and the bathroom; (*faianță*)

mortar – a mixture of cement, lime, gypsum plaster, etc., with sand and water, that hardens and is used to join bricks or for plastering; (*mortar*)

parquet – flooring made of blocks of wood laid in geometrical patterns; (*parchet*)

tile – a thin curved piece of baked clay used for covering roofs; (*țiglă*)

wood – the material that trees are made of; **touch wood (BrE), knock on wood (AmE)** – said just after you have said that things are going well for you, when you want your good luck to continue; (*lemn*)

Note: A dwelling may be **for sale**, in which case one may **buy** or **sell** it, or **to let**, in which case **the lodger/ tenant rents** it and the **owner (landlord/ landlady) lets it (out)/rents it out to somebody**. It may be **in** the centre, **in** the suburbs, **on** the outskirts, **on** a road, **in** a street; or **downtown, uptown** (esp. US)

Unit 4 AT THE RESTAURANT

Food – mâncare

convenience food – *semipreparate*
fast-food – *preparate fast-food*
health food – *alimentație/ mâncare sănătoasă*
junk food – *alimentație/ mâncare nesănătoasă*
low-cal food – *alimentație/ mâncare cu număr redus de calorii*

Milk – lapte

bottled milk – *lapte la sticlă*
butter – *unt*
butter milk – *lapte bătut*
cloddy milk – *lapte brânzit*
cow's milk – *lapte de vacă*
cream – *frișcă/ smântână*
full-cream milk (BrE), **whole milk** (AmE) – *lapte gras/ nedegresat/ integral*
goat's milk – *lapte de capră*
ice cream – *înghețată*
loose milk – *lapte vărsat*
low-fat milk/ skimmed milk – *lapte degresat*
new/ fresh milk – *lapte proaspăt/ dulce*
pasteurized milk – *lapte pasteurizat*
powder milk – *lapte praf*
rich milk – *lapte gras*
skim milk – *lapte smântănit*
sour cream – *smântână*
sour milk – *lapte acru*
whipped cream – *frișcă*
yoghurt – *iaurt*

Cheese – brânză

cream/ rich cheese – *brânză grasă*
cream/ cottage cheese – *aprox. brânză dulce*
Dutch cheese – *brânză de Olanda*
ewe ('s) (milk) cheese – *brânză de oaie*
goat ('s) cheese – *brânză de capră*
new/ green cheese – *brânză proaspătă*
processed cheese – *brânză topită*
Swiss cheese – *șvaițer*

Egg – ou

boiled eggs – *ouă fierte*
egg-shell – *coajă de ou*
fried eggs – *ouă prăjite*
hard-boiled eggs – *ouă tari*
new-laid eggs – *ouă proaspete*
poached eggs – *ouă românești (coagulate în apă clocotită)*
raw eggs – *ouă crude*
scrambled eggs – *omletă, Syn. omelette*
soft-boiled eggs – *ouă moi*
stale/ bad/ rotten eggs – *ouă clocite/ stricate*
white – *albăș*
yoke – *gălbenuș*

Bread – pâine

brown bread – *pâine neagră*

bun – *chiflă dulce (cu suprafața dulce lipicioasă)*
corn bread – *turtă de mălai*
crumb – *fărâmitură, miez de pâine*
crust – *coajă*
fresh/ new bread – *pâine proaspătă*
garlic bread – *pâine cu usturoi*
long(-shaped) white loaf – *franțelă*
open sandwich – *tartină*
roll – *chiflă*
rye bread – *pâine de secară*
sandwich – *sandviș*
scone – *un fel de gogoasă coaptă, rotundă, din făină de grâu sau ovăz, cu adaos de grăsimi, uneori cu stafide și lapte în interior, servită ca atare, sau tăiată în două și unsă cu miere, gem etc.*
stale bread – *pâine veche*
white bread/ wheat bread – *pâine albă/ de grâu*
whole-meal bread (BrE)/ **whole-wheat bread** (AmE) – *pâine integrală*

Pastries – produse de patiserie

biscuit (BrE)/ **cookie** (AmE) – *biscuit dulce; sweet biscuits* – *pișcoturi*
cake – *prăjitură, plăcintă, birthday cake* – *tort; cheese cake* – *brânzăoacă; chocolate cake* – *tort de ciocolată; fruit cake* – *prăjitură cu fructe; sponge cake* – *pandispan; wedding cake* – *tort de nuntă*
cracker – *biscuit neîndulcit*
doughnut – *gogoasă*
gingerbread – *turtă dulce*
pancake – *clătită*
pie – *plăcintă, pateu; apple pie* – *plăcintă cu mere; cherry pie* – *plăcintă cu vișine; cottage pie* – *musaca de carne tocată și cartofi; meat pie* – *plăcintă cu carne*
porridge – *terci de (fulgi de) ovăz*
pudding – *budincă; apple pudding* – *budincă de mere; rice pudding* – *budincă de orez; milk pudding* – *orez cu lapte*
shortbread – *biscuit (dulce, preparat cu mult unt)*
tart – *tartă; apple tart* – *tartă cu mere; fruit tart* – *tartă cu fructe*
waffle – *vafă*

Cereals – cereale

barley – *orz; barley corn* – *bob de orz*
bran – *tărâțe*
corn (esp. BrE) – *orice plantă care produce boabe, în special grâu, ovăz, secară și porumb*
flour – *făină*
grain – *bob (de grâu, secară)*
maize/ corn (AmE) – *porumb*
oats – *ovăz*
rice – *orez*
rye – *secară*
wheat – *grâu*

Vegetables – legume

artichoke – *anghinare*
asparagus – *sparanghel; heads of asparagus* – *căpățâni de sparanghel*

beans – *fasole*; French beans – *fasole verde*
 beet(root) – *sfeclă*
 cabbage – *varză*; cabbage-head – *căpăţână de varză*
 carrot – *morcov*
 cauliflower – *conopidă*; head of cauliflower – *căpăţână de conopidă*
 celery – *ţelină*
 cucumber – *castravete*
 dill – *mărar*
 egg-plant/ aubergine – *vânăţă*
 garlic – *usturoi*
 kohlrabi – *gulie*
 leek – *praz*
 lettuce – *lăptucă*; head of lettuce – *salată verde*
 lovage – *leuştean*
 marjoram – *măghiran*
 marrow – *dovlecel*
 mustard – *muştar*
 onion – *ceapă*
 orach(e) – *lobodă*
 parsley – *pătrunjel*
 parsnip – *păstârnac*
 patience – *şterie*
 peas – *maşăre*; green peas – *maşăre verde*
 pepper – *ardei*; green/mild pepper – *ardei gras*; hot pepper – *ardei iute*
 pumpkin – *dovleac, bostan*
 radish – *ridiche*
 spices – *plante aromatice*
 spinach – *spanac*
 tarragon – *tarhon*
 thyme – *cimbru*
 tomato – *roşie*
 turnip – *nap*

Sweetmeats – dulciuri

candy – *bomboană*
 chocolate – *ciocolată*; milk chocolate – *ciocolată cu lapte*; nut chocolate – *ciocolată cu alune*; cooking chocolate – *ciocolată de menaj*; chocolates with fruit fillings – *bomboane de ciocolată umplute cu fructe*
 drops – *dropsuri*; peppermint drops – *bomboane de mentă*
 fondants – *bomboane fondante*
 honey – *miere*
 ice (cream) – *îngheţată*; mixed ice – *îngheţată asortată*
 jam – *dulceaţă*
 marmalade – *marmeladă de portocale sau lămâi*
 sweets (BrE), candy (AmE) – *bomboane*

Meat Food(s) – mâncare(ăuri) din carne

bacon – *keiser, bacon*
 beef – *carne de vită*
 ham – *şuncă*
 mutton – *carne de miel*
 pork – *carne de porc*
 veal – *carne de viţel*

Poultry – păsări

(roast) chicken – *pui*

duck – *raţă*
 goose – *gâscă*
 pheasant – *faşan*
 turkey – *curcan*

Game – vânat

hare – *iepure sălbatic*
 rabbit – *iepure*
 venison – *căprioară/ cerb*
 wild boar – *porc mistreţ*

Fish, Crustaceans and Molluscs – peşte, crustacee şi moluşte

anchovy – *hamsie*
 barbel – *mreană*
 chub – *clean*
 carp – *crap*
 (common) sturgeon – *nisetru*
 crab – *crab*
 crayfish – *rac*
 crucian (carp) – *caras*
 cuttlefish – *sepie*
 dorado – *doradă*
 eel – *ţişar*
 goby – *guvid*
 (great) sturgeon – *morun*
 herring – *hering, scrumbie*
 horse mackerel, saurel, scad – *stavrid*
 lobster – *homar*
 mackerel – *macrou*
 octopus – *caracatiţă*
 oyster(s) – *scoică, stridie*
 perch – *biban*
 pike – *ştincă*
 pike perch – *şalău*
 plaice – *plătică*
 prawns – *creveţi*
 roach – *babuşcă*
 salmon – *somon*
 sardine, pilchard – *sardea*
 shark – *rechin*
 sheatfish, wels – *somn*
 shellfish – *crustaceu*
 shrimps – *crabi mici*
 smoked salmon – *somon afumat*
 snail – *melc*
 turbot – *calcan*
 spiny lobster – *langustă*
 trout – *păstrăv*
 tuna(fish) – *ton*

Potato, pl. Potatoes – cartof

(potato) chips (BrE)/ French fried potatoes/ French fries (esp. AmE) – *cartofi-pai*
 baked potatoes – *cartofi copti*
 boiled potatoes – *cartofi fierţi*
 fried potatoes – *cartofi prăjiţi*

mashed potatoes – *piure de cartofi*
 potato pancakes – *chifteluțe din cartofi*
 potato salad – *salată de cartofi*
 potatoes boiled in their skins – *cartofi fierți în coajă*

Fruit – fructe

almond – *migdală*
 apple – *măr*
 apricot – *caisă*
 banana – *banană*
 bilberry – *afină*
 blackberry – *mură*
 blueberry – *afină*
 candied fruit – *fructe zaharisite*
 cherry – *cireasă*
 chestnut – *castană*
 currant – *coacăză*
 date – *curmală*
 fig – *smochină*
 gooseberry – *agrișă*
 grape-fruit – *greșfrut*
 grapes – *strugure*; a bunch/cluster of grapes – *un strugure, un ciorchine de struguri*
 hazel-nut – *alună*
 lemon – *lămâie*
 melon – *pepene galben*; water melon – *pepene verde*
 mulberry – *dudă*
 nut – *nucă*; coco(a)-nut – *nucă de cocos*
 olive – *măsline*
 orange – *portocală*
 peach – *piersică*
 peanut – *arabidă*
 pear – *pară*
 pine-apple – *ananas*
 plum – *prună*
 preserved fruit – *fructe conservate*
 prune – *prună uscată*
 quince – *gutnie*
 raisins – *stafide*
 raspberry – *zmeură*
 sour cherry – *vișină*
 strawberry – *căpșună*
 tangerine – *mandarină*
 tinned/canned fruit – *conservă de fructe*
 walnut – *nucă*
 wax cherry – *corcodușă*
 wild strawberry – *fragă*

Beverages – băuturi

beer – *bere*; ale/mild beer/small beer – *bere blondă englezească slabă*; stout/porter/bitter – *bere neagră englezească tare*; lager beer – *bere blondă, lager*
 bourbon – *burbon (un fel de whiskey din porumb sau grâu)*
 brandy – *rachiu, coniac, brandy*
 champagne – *șampanie*
 cherry-brandy – *vișinată*
 chocolate – *ciocolată*
 cider – *cidru*
 coca-cola/coke – *(Coca) Cola*

cocktail – *cocteil*
 cocoa – *cacao*
 coffee – *cafea*; black coffee – *cafea neagră/turcească/naturală*; white coffee/ coffee with milk – *cafea cu lapte*; iced coffee – *cafea glacé*
 cognac – *coniac (francez)*
 draught beer – *bere la halbă (pahar)*
 gin – *gin*
 lemonade – *limonadă, citronadă*
 lime juice – *suc de lămâie*
 liqueur/liquor – *lichior*
 orange juice – *suc de portocale*
 plum brandy – *țuică*
 punch – *punci*
 soft drinks, minerals – *băuturi nealcoolice, răcoritoare*
 strong/ hard drinks – *băuturi alcoolice*
 tea – *ceai*; China tea – *ceai chinezesc*; c(h)amomile tea – *ceai de mușețel*
 vermouth – *vermut*
 water – *apă*; mineral water – *apă minerală*; soda (water) – *apă gazoasă, sifon*; tap water – *apă de robinet*; still water – *apă plată*
 whisky/whiskey (esp. AmE) – *whisky*
 wine – *vin*; tart/sourish wine – *vin acru*; sweet wine – *vin dulce*; (white) wine – *vin alb*; red wine – *vin roșu*; dry wine – *vin sec*; sparkling wine – *vin spumos*

Eating and Drinking Places

beer bar – *berărie*
 café – *cafenea, cofetărie*
 cafeteria – *restaurant cu autoservire, bufet expres*
 canteen – *cantină*
 drive-in restaurant – *restaurant-bufet pe marile autostrăzi*
 motel – *motel*
 pub – *aprox. berărie*
 restaurant – *restaurant*
 snack-bar, lunch counter – *bufet expres*

Cutlery – tacâmuri

carving fork – *furculiță pentru fixarea fripturii pentru tăiere*
 carving knife – *cuțit (mare) pentru felierea cărnii (fripturii)*
 fork – *furculiță*
 knife (pl. knives) – *cuțit*
 ladle – *polonic*
 palette knife – *cuțit-paletă*
 spoon – *lingură*; tea/ dessert spoon – *linguriță*

Dishes – veselă

a plate(ful) of – *o farfurie de*
 bowl – *castron*
 bread-basket – *coș de pâine*
 china – *porțelanuri*; china dinner set – *serviciu de masă de porțelan*
 cooking pot – *oală (cu mânere)*
 cruet – *suport condimente*
 cup – *ceașcă*
 decanter – *cană (mare cu toartă)*
 frying pan – *tigaie*
 glass – *pahar*

jar – borcan; *înv. ulcior de lut*
 jug (BrE), pitcher (AmE) – ulcior
 kettle – ibric
 mug – cană
 mustard-pot – borcan de muștar
 pepper-box – piperniță
 pitcher – ulcior
 plate – farfurie; deep/soup plate – farfurie adâncă; dinner plate – farfurie întinsă; dessert plate – farfuriușă de desert; bread plate – farfuriușă pentru pâine
 roasting pan – tavă (pentru cuptor)
 salt cellar – solniță
 saucepan – tigaie adâncă cu mâner
 saucer – farfuriușă
 trunkard – cană mare, cu toartă, din metal, cu capac
 tray – tavă

Tastes – gusturi

Unit 5 AT THE CINEMA

a roll of film – film that is held in a round metal container; (*rolă*)
 cinema – the place where you go to see films; (*cinema, cinematograf*)
 cinematic – relating to films; (*cinematografic*)
 cinematography – the job or skill of making films; (*cinematografie*)
 debut – the first time a performer or sports player appears in public; to make one's debut; (*debut*)
 drive-in – used about a place where you can have a meal or watch a film without leaving your car; (*în aer liber*)
 drive-in – a restaurant where you can have a meal without leaving your car; a cinema where you can watch a film without leaving your car;
 film – moving pictures that you can watch at the cinema or at home; AmE movie; the job or business of making films; (only before noun) relating to films or involved in making films (the film industry); the material that is used for taking photographs or recording moving pictures; a very thin layer of something that forms on a surface (a film of grease); (*film*)
 make/shoot a film – a face/ turna un film
 movie goer (mainly AmE) – someone who watches films at a cinema; (*iubitor/ amator de cinema*); Syn. cinema goer
 movie theater (AmE) – a cinema; (*cinema, cinematograf*)
 multiplex – a cinema with many screens; (*multiplex*)
 premiere – the first public performance of a play or a film; (*premieră*)
 the pictures (*old-fashioned, infml*) – cinema; (*cinema, cinematograf*)

Cinema-Related Vocabulary

aisle – a passage between rows of seats, for example in a church, theatre, or plane, or between the shelves of a supermarket;
 to go/walk down the aisle (*infml*) – to get married;
 laughing/rolling in the aisles – laughing a lot; (*interval*)
 audience – a group of people who have come to a place to see or hear a film, performance, speech etc. The people who watch a sports match or other large event are usually called spectators or the crowd. Audience can be followed by a singular or plural verb; (*public*)

bitter – amar
 brackish – sălcin
 salty – sărat
 sour – acru
 sweet – dulce

Meals – mese

breakfast – mic-dejun, breakfast time – 7-9 a.m.
 brunch – (breakfast + lunch) gustare – 10-11 a.m.
 dinner – cină, dinner time – masa principală a zilei, servită după amiaza devreme sau seara
 lunch – prânz, lunch time – 12-2 p.m.
 supper – supeu, supper time – ultima masă a zilei, mai ușoară și mai puțin formală – I'll watch TV after supper.
 tea/ tea time – masă ușoară cu sandvișuri, biscuiți sau fel de fel de prăjituri

auditorium – the part of a theatre, cinema etc where the audience sits; (AmE) a large room or building used for meetings, lectures, or public performances; (*sală, amfiteatru*)
 cashier – someone whose job is to receive or give money in a shop, bank, cinema etc; (*casier*)
 collector – someone whose job is to collect something from people (the ticket collector); someone who collects things for fun (an avid stamp collector); (*controlor; colecționar*)
 entrance – the place where you can enter a room, building, or area; the act of going into a place; the right or ability to go into a place; (*intrare*)
 entrance charge/fee – the money you have to pay to be allowed to enter a place; (*bilet de intrare*)
 poster – a large printed notice or picture that you put on a wall for decoration or to announce or advertise something; (*poster*)
 programme – a plan of activities for achieving something; a plan of activities for an event or a series of events; a television or radio broadcast; a document that tells you what will happen in a performance or event; (*program*)
 queue/ line (AmE) – a line of people waiting for something in a shop or similar place; a queue for something; a queue to do something; to be/ stand in a queue; to join a queue; to jump the queue – to go ahead of other people who have been waiting longer than you; (*coadă*)
 row – a series of people or things arranged in a straight line; a line of seats in a theatre or cinema; (*rând*)
 screen – the flat surface on a computer, television, or piece of electronic equipment where words and pictures are shown; the flat surface in a cinema where the picture is shown; (uncount) cinema in general; (only before noun) connected with the cinema – screen rights; (*ecran*)
 usherette (*old-fashioned*) – a woman whose job is to show people where to sit in a cinema or theatre; (*plasatoare*)

Film-Related Vocabulary

act – to perform in plays or films; to act the part/role (of someone/something); (*a juca*)
 action – the events that form part of a play or film; (*acțiune*)

- actor** – someone who performs in plays and films, especially as their job; (*actor*)
- actress** – a woman who performs in plays and films, especially as her job. Many women performers prefer to be called actors rather than actresses; (*actriță*)
- art director** – someone whose job is to decide about the clothes, lights, and scenery for a play or film; (*director artistic*)
- camera** – a piece of equipment used for taking photographs; a piece of equipment used for making television programmes, films, or videos; (*aparat de fotografiat; cameră de luat vederi*)
- cameraman** – someone who operates a camera for making films or television programmes; (*cameraman*)
- cast** – (*transitive*) to choose a performer for a particular part or for a particular type of part in a film, play etc; **to cast someone as something**; to choose all the performers for a film, play etc.; (*a distribui*)
- cast** – all the performers in a film, play etc; (*distribuție*)
- costume designer** – someone whose job is to decide how to make the clothes that performers wear in a play, film etc or decide their shape or appearance; (*creator de costume*)
- costumier** – a person or company that provides costumes for the theatre or for people to wear to parties; (*costumier, recuziter, croitor*)
- credit** – a film, television programme, play etc that a particular person has worked on (a director whose television credits include *NYPD Blue*); (*plural*) a list of the people involved in making a film or television programme that is shown at the end or beginning of it (**the closing/ end/ opening credits**); (*generic*)
- direct** – to be in charge of making a film or programme, or getting a play ready for performance, especially by telling the actors and technical staff what to do; (*a regiza*)
- director** – the person who is responsible for the artistic aspects of a film; (*regizor*)
- edit** – to make a book or document ready to be published by correcting the mistakes and making other changes; to make changes to a computer file on screen; to make changes to a piece of film or a video, taking out the parts that you do not want; to make changes to a film, or to a television or radio programme before it is shown or broadcast; (*a edita*)
- editor** – someone whose job is to be in charge of a newspaper or magazine; someone whose job is to be in charge of a particular section of a newspaper, magazine, or news organization; someone whose job is to edit books, documents, or films; (*redactor, editor*)
- extra** – someone who has a very small part in a film, for example as a member of a crowd; something that you can buy with something else for an additional payment; a special edition of a newspaper that is published when something important happens; (*figurant*)
- feature** – if something features a particular person or thing, they are an important part of it; **to feature someone/something in something** (*a filma*); **to feature someone/something as (a character)**; **to feature someone/something on something** (*a book cover*); **to feature in (a film etc.)**; (*a prezenta, a reprezenta*)
- feature film** – a film of standard length; (*film de lung metraj*)
- lead** – the main part for an actor in a play, film, or television programme; **to play the lead (in something)**; the main actor in a play, film, or television programme; **the male/female lead**; (*rol principal; actor în rolul principal*)
- location** – a place where a film or TV programme is made away from a studio (**on location**); (*loc de filmare în aer liber*)
- make-up** – (*uncount*) substances that people put on their faces, including their eyes and lips, in order to look attractive or change their appearance; (*machiaj*)
- part** – the person played by an actor in a film, play, or television programme; **to play the part of someone**; **main/secondary part**; the words spoken by an actor playing a particular person in a film, play, or television programme; a section of a book, magazine, play, television series etc; (*rol*)
- plot** – a series of related events that make up the main story in a book, film etc.; (*intrigă*)
- produce** – to make or grow something, especially in large quantities and in order to be sold; to organize the work and money involved in making a film, play, television programme, CD etc; (*a produce*)
- producer** – someone whose job is to organize the work and money involved in making a film, play, television programme, CD etc; (*producător*)
- production** – (*uncount*) the process of making or growing things in large quantities, especially in a factory or on a farm, so that they can be sold; (*count*) a film, play, television or radio programme, CD etc, especially when you are talking about the way it is created and performed; (*uncount*) the job or process of organizing the work and money involved in making a film, play, television programme, CD etc; (*producție*)
- role** – the character played by a particular actor in a film, play etc; part; **to take/ play the role of someone**; **leading/ starring role** – the most important role; (*rol*)
- screenplay** – a story someone writes for a film; (*scenariu*)
- script** – the written words of a play, film, television programme, speech etc; (*scenariu*)
- sequel** – a book, film, play etc that continues the story of an earlier one; something that happens as a result of a previous event; (*urmare, continuare*)
- set** – a stage or other place where a film or television programme is made or where a play is performed; the scenery and furniture used in a film, play, or television programme to make the stage look like a particular place; (*decor*)
- soundtrack** – the music that is played during a film or television programme, or a CD of this music; (*coloană sonoră; muzică de film*)
- special effect** – (*count usually plural*) an unusual image or sound in a film, created artificially using various technical methods; (*efect special*)
- star** – (*intransitive*) to be the main actor or performer in a film, play, television programme etc; **to star in a film**; **to star as a character**; **to star with/ alongside another actor**; **to star opposite** – to star as the main actor of the opposite sex; (*transitive*) if a film, play, television programme etc stars someone, they are the main actor or performer in it; **to star someone as someone**; (*a juca în rolul principal; a avea rolul principal*)
- star** – a famous and popular person, especially an actor, entertainer, or sports personality movie star (mainly *AmE*) – a famous film actor; **a star in the making** – someone who is likely to become a star; **to make someone a star**; **star treatment** – very good and special treatment; **the star of the show** – the best actor or performer; (*star, stea, vedetă*)
- studio** – a room or rooms where music or a film, television show, or radio show is recorded; **television/film/ recording studio**; a company that produces films; (*studio*)
- stunt man/woman** – a man/ woman whose job is to perform dangerous actions in a film; (*cascador*)
- trailer** – an advertisement for a film or television programme that shows a short part of that film or programme; (*film anunț*)

Unit 6 AT THE HAIRSTYLIST'S

At the Hairstylist's – la coafor

comb – a flat piece of plastic, metal etc with a row of thin teeth on one side, used for making your hair look tidy; (*pieptene*)

conditioner – a liquid that you put onto your hair after washing it to make it softer; (*balsam*)

curler – a small plastic or metal tube used for making hair curl; Syn. **roller**; (*bigudiu*)

curling iron – a piece of electrical equipment that you heat and use to put curls in your hair; (*ondulator*)

eau de cologne – a liquid that smells slightly of flowers or plants, that you put on your neck or wrists; (*apă de colonie*)

electric hair dryer – a machine that blows out hot air for drying hair; Syn. **fan**; (*foen*)

hair – the mass of things like fine threads that grows on your head; **long hair** – *păr lung*; **short hair** – *păr scurt*; **blonde hair** – *păr blond*; **red/auburn hair** – *păr roșcat*; **black hair** – *păr brunet*; **brown hair** – *păr șaten*; **close-cut hair** – *păr tuns scurt*; **wavy hair** – *păr ondulat*; **curly hair** – *păr creț*; **dyed hair** – *păr vopsit*; **grizzled hair** – *păr cărunțit*; **silky hair** – *păr mătăsoș*; **sleek/smooth hair** – *păr neted*; **thick hair** – *păr bogat*; **thin/scanty hair** – *păr rar*; **to do one's hair** – *a se coașa*; **to grow one's hair** – *a lăsa părul să crească*; **to part one's hair (in the middle/on one side)** – *a-și face cărare (la mijloc/ într-o parte)*; **to get in somebody's hair** *infml* – to annoy someone, especially by always being near them; **to make somebody's hair stand on end** – to make someone very frightened; (*păr*); (*infml.*) **keep your hair on** – *ține-ți calmul, nu te enerva*; **not to turn a hair** – *a rămâne perfect calm (la pericol, mare surpriză)*

hair brush – an object with short pieces of stiff hair, plastic or wire fixed into a usually wooden or plastic base or handle; (*perie de păr*)

hair dye – a substance you use to change the colour of your hair; (*vopsea de păr*)

hair extension – a long piece of hair that is added to a person's own hair in order to make the hair longer; (*extensie*)

hair mousse – a substance full of small bubbles that you put in your hair to make it look thicker or to hold its style in place (*șpumă de păr*)

hair spray – a sticky liquid which is sprayed onto someone's hair to keep it in a particular shape; Syn. **setting lotion**; (*fixativ*)

hairstylist (*also* **hairstylist**) – a person who cuts, washes, and arranges people's hair in particular styles; **men's hairstylist(s)/barber** – *frizer, bărbier*; women's hairstylist(s)/ **coiffeur** – *coafor*; hairstylist's – the hairstylist's shop; Syn. **salon** (*coafor*)

hairstyle – the style in which someone's hair has been cut or shaped; (*tunsoare, freză*)

parting (*BrE*) – the line on your head made by dividing your hair with a comb; Syn. **part** (*cărare*)

perfume – a liquid with a strong pleasant smell that women put on their skin or clothing to make themselves smell nice; Syn. **scent** (*parfum*)

shampoo – a liquid soap for washing your hair; (*șampon*)

At the Beautician's – la salonul de cosmetică

cream – a thick smooth substance that you put on your skin to make it feel soft, treat a medical condition; (*cremă*)

eye liner – coloured make-up that you put along the edges of your eyelids to make your eyes look bigger or more noticeable; (*tuș de ochi*)

eye shadow – coloured make-up that you put on your eyelids to make your eyes look more attractive; (*fard de pleoape*)

eyelash – one of the small hairs that grow along the edge of your eyelids; (*geană*)

eyelid – a piece of skin that covers your eye when it is closed; (*pleoapă*)

facial massage – the action of pressing and rubbing someone's body with your hands, to help them relax or to reduce pain in their muscles or joints; (*masaj facial*)

foundation – a cream in the same colour as your skin that you put on before the rest of your make-up; (*fond de ten*)

freckles – small brown spots on someone's skin, especially on their face, which the sun can cause to increase in number and become darker; (*pistrui*)

lipstick – something used for adding colour to your lips, in the shape of a small stick; (*ruj*)

make up – coloured substances that are put on your face to improve or change your appearance; (*machiaj*)

manicure – a treatment for the hands that includes cutting and polishing the nails; manicurist; (*manichiură, manichiurist*)

mole – a small dark brown mark on the skin that is slightly higher than the skin around it; (*aluniță*)

nail file – a thin piece of metal with a rough surface used for making your nails a nice shape; (*piță de unghii*)

nail polish/ varnish – coloured or transparent liquid which you paint on your nails to make them look attractive; (*ojă de unghii*)

pedicure – a treatment for feet and toenails, to make them more comfortable or beautiful; pedicurist; (*pedichiură, pedichiurist*)

powder – a type of powder that you put on your face in order to make it look smoother and to give it more colour; (*pudră*)

wrinkle – line on your face and skin that you get when you are old; (*ridă*)

At the Barber's – la frizerie

beard – hair that grows around a man's chin and cheeks; **to have/ wear a beard** – a purta barbă; **heavy/ obstinate beard** – *barbă aspră/ rebelă; (barbă)*

hair clippers – a special tool with two blades, used for cutting small pieces from one's hair; (*mașină de tuns*)

lather – a white mass of bubbles produced by mixing soap in water; (*șpumă de săpun*)

razor – a tool with a sharp blade, used to remove hair from your skin; Syn. **straight razor**; **safety razor** – *aparat de ras*; **electric razor/ shaver** – *aparat de ras electric*; **safety razor blade** – *lamă de ras; (brici)*

shave – to cut off hair very close to the skin, especially from the face, using a razor; (*a bărbieri*)

shaving cream – a special cream that you put on your face when you shave; Syn. **shaving foam** (*BrE*); (*cremă de ras*)

shaving soap – the substance that one uses to wash one's face before shaving; Syn. **shaving stick**; (*săpun de bărbierit*)

shaving-brush – a brush used for spreading soap or shaving

cream over your face when you shave; (*pămătuș de bărbierii*)

Unit 7 AT THE DOCTOR'S

Parts of the Human Body

ankle – *gleznă*;

anus – *anus*;

arm – *braț*; **with open arms** – if you do something with open arms, you show that you are happy to see someone or eager to accept an idea, plan etc;

armpit – *subșuoră*; to be the armpit of sth, *humorous* – to be an extremely unpleasant, often dirty, place;

back of the hand – *dosul palmei*;

big toe – *deget mare (de la picior)*;

breast – *sân*;

calf – *gambă*;

cheek – *obra*; **turn the other cheek** – to deliberately avoid reacting in an angry or violent way when someone has hurt or upset you;

chest – *piept*; **get something off your chest** – to tell someone about something that has been worrying or annoying you for a long time, so that you feel better afterwards; get sth off your chest *informal* – to tell someone about something that has been worrying you or making you feel guilty for a long time;

chin – *bărbie*; **(keep your) chin up!** – used to tell someone to make an effort to stay brave and confident when they are in a difficult situation;

cuticle – *piepșă unghiei*;

ear – *ureche*; **close/ shut your ears to something** – to refuse to listen to bad or unpleasant news; **be all ears** (*informal*) – to be very keen to hear what someone is going to tell you; **play something by ear** – to play music that you have heard without having to read written music; **shut one's ears to something/somebody** – to ignore, to refuse to consider or acknowledge; **smile from ear to ear** – to look extremely happy; **turn a deaf ear** – to be unwilling to listen or hear to; **with half an ear** – not to pay full attention to;

earlobe – *lobul urechii*;

elbow – *cot*;

esophagus (*pl. esophagi*) – *esofag*;

eye – *ochi*; **the eye of the needle** – the hole in a needle that you put the thread through; **keep an eye on something/somebody** – to look after someone or something and make sure that they are safe; **have eyes in the back of your head** – to know what is happening all around you, even when this seems impossible;

eyeball – *glob ocular*;

eyebrow – *sprânceană*;

eyelash – *geană*;

eyelid – *pleoapă*;

face – *față*; **lose face** – if you lose face, you do something which makes you seem weak, stupid etc, and which makes people respect you less; **save face** – if you do something to save face, you do it so that people will not lose their respect for you; **let's face it** (*informal*) – we must accept it as true; **face the music** (*informal*) – to accept criticism and/ or unpleasant consequences of one's actions or decisions;

finger – *deget de la mână*; **not lift/raise a finger** – to not make any effort to help someone with their work; **put your finger on something** – to know or be able to explain exactly what is wrong, different, or unusual about a situation;

finger nail – *unghie de la mână*;

fist – *pumn*; an iron hand/fist in a velvet glove – used to describe someone who seems to be gentle but is in fact severe and firm; rule sth with an iron hand/fist (*AmE*) – to control a group of people very firmly, having complete power over everything they do;

foot (*pl. feet*) – *laba piciorului*; **the foot of something** – the lowest or bottom part of something; **get/jump/rise etc to your feet** – to stand up after you have been sitting; **on foot** – if you go somewhere on foot, you walk there; put your best foot forward – to try as hard as you can;

forearm – *antebraț*;

forefinger – *degetul arătător*, also **index finger**;

forehead – *frunte*;

genitals – *organe genitale externe*;

glottis (*pl. glottides*) – *glotă*;

groin – *vintră*;

hand – *mână*; **get out of hand** – if a situation or person gets out of hand, they become impossible to control any longer; **have your hands full** – to be very busy or too busy;

head – *cap*; **the head of** – a leader or person in charge of a group or organization; **head teacher** (*BrE*)/**principal** (*AmE*) – the person in charge of a school; **keep your head** – to remain calm and sensible in a difficult or frightening situation; **lose your head** – to become unable to behave calmly or sensibly in a difficult or frightening situation;

heel – *călcâi*; **bring somebody to heel** – to force someone to behave in the way that you want them to; **under the heel of somebody/something** – completely controlled by a government or group; Achilles' Heel – a small fault or weakness in a person or system that can result in its failure; **take to one's heels** – to run away;

hip – *șold*;

jaw – *față*; **somebody's jaw dropped** – used to say that someone looked surprised or shocked;

joint – *înceietură (între oase)*;

knee – *genunchi*; **bring somebody/something to their knees** – to defeat a country or group of people in a war; on bended knee – in a position in which the knee of one leg is touching the floor;

kneecap – *rotulă (a genunchiului)*;

knuckle – *înceietură (de la deget)*;

leg – *picior*; pull sb's leg *informal* – to try to persuade someone to believe something which is not true as a joke;

lip – *buză*; **my lips are sealed** (*spoken*) – used to say that you will not tell anyone about a secret; **on everyone's lips** – being talked about by everyone; **bite one's lip** – to stifle laughter or a retort; **lick/smack one's lips** – to experience pleasure at the thought of something good that is going to happen to one; **pay/give lip-service to something** – to say one approves or supports something while not doing so in practice;

little finger – *deget mic*

malleolus (*pl. malleoli*) – *maleolă*;

middle finger – *deget mijlociu*;

mouth – *gură*; **down in the mouth** (*informal*) – unhappy; **big mouth** (*informal*) – if someone has a big mouth, they say too much or tell another person's secrets; **by word of mouth** – orally; **put words into somebody's mouth** – to suggest somebody has said something when they have not; **take the**

words (right) out of somebody's mouth – to say what somebody was about to say;

nail – *unghie*; **nail in somebody's/something's coffin** – one of several bad things which help to destroy someone's success or hopes; **as hard/tough as nails** – very tough and not easily frightened, or not caring about the effects of your actions on other people;

neck – *gât (partea exterioară), ceafă*; **be up to your neck in something** – to be very busy with something; to be in a difficult situation that is hard to escape from; **breathe down somebody's neck** (*infml*) – to follow somebody or to watch what somebody is doing (too) closely;

nose – *nas*; **stick/poke your nose into something** – to become involved in something that does not concern you, in a way that annoys people; **have a (good) nose for something** – to be naturally good at finding and recognizing something; **keep your nose to the grindstone** (*infml*) – to work very hard, without stopping to rest; **(right) under somebody's (very) nose** (*infml*) – directly in front of somebody; **with one's nose in the air** (*infml*) – one that thinks that one is superior to other people;

nostril – *nară*;

palm – *palma*;

pharynx (pl. pharynges) – *faringe*;

rib – *coastă*;

ring finger – *deget inelar*;

shin – *tibie, fluierul piciorului*;

shoulder – *umăr*; **be looking over your shoulder** – to feel worried that something unpleasant is going to happen to you; **on somebody's shoulders** – if blame or a difficult job falls on someone's shoulders, they have to take responsibility for it;

temple – *tâmplă*;

testicle – *testicul*;

thigh – *pulpă*;

thorax – *torace*, also **chest**;

throat – *gât (partea interioară)*; **clear your throat** – to make a noise in your throat, especially before you speak, or in order to get someone's attention; **cut your own throat** – to behave in a way that is certain to harm you, especially because you are proud or angry;

thumb – *degetul mare*;

toe – *deget de la picior*; **keep somebody on their toes** – to make sure that someone is ready for anything that might happen;

toenail – *unghie de la picior*;

tongue – *limbă*; **sharp tongue** – if you have a sharp tongue, you often talk in a way that shows you are angry; **slip of the tongue** – a small mistake in something you say; **bite one's tongue** – to refrain from saying something; **have a loose tongue** – to be in the habit of talking too freely;

tooth (*pl. teeth*) – *dinte*; **fight tooth and nail** – to try with a lot of effort or determination to do something; **get your teeth into something** (*infml*) – to start to do something with a lot of energy and determination; **grit one's teeth** – to hold one's teeth tightly together; **lie through one's teeth** – to lie greatly;

waist – *talie*; **waisted (of a piece of clothing)** – narrow at the waist;

wrist – *încheietura mâinii*.

The Human Body – Further Connected Vocabulary

abdomen – *abdomen*

ailment – *indispoziție, durere*

blood – *sânge*; **in cold blood** – in a cruel and deliberate way; **make somebody's blood boil** – to make someone extremely angry

bone – *os*; **skin and bone** – very thin; **cut something to the bone** – to reduce costs, services etc as much as possible

bowel – *maț*; also **gut** (*infml*);

cartilage – *cartilaj*;

cheek bone – *pomete, os molar/zigomatic*;

circulation – *circulație*;

condition – *stare, problemă*;

disease – *boală, maladie*;

eye socket – *orbită*; also **orbit**;

gall, bile – *fiere, bilă*;

gland – *glandă*; **endocrine gland** – *glandă cu secreție internă, glandă endocrină*; **thyroid gland** – *glandă tiroidă*;

gum – *gingie*;

heart – *inimă*; **do something to your heart's content** – to do something as much as you want; **set your heart on something** – to want something very much; **not have the heart to do something** – to be unable to do something because it will make someone unhappy

hip bone – *os iliac*;

ill – *bolnav, nesănătos; într-o stare proastă*

illness – *boală, maladie; indispoziție, stare proastă*

intestine – *intestin*; **the small intestine** – *intestinul subțire*; **the large intestine** – *intestinul gros*;

joint – *încheietură*;

kidney – *rinichi*;

liver – *ficat*;

lung – *plămân*;

muscle – *mușchi*;

nape (of the neck) – *ceafă*; also **backhead**;

nerve – *nerv*;

nostril – *nară*;

sick – *bolnav; indispus; căruia îi e greață*;

air-sick – *care are rău de altitudine*; **sea-sick** – *care are rău de mare*; **go on (sick) leave** – *a avea concediu medical*;

skeleton – *schelet*;

skin – *piele*; **have (a) thin/thick skin** – to be easily upset or not easily upset by criticism; **get under somebody's skin** (*infml*) – if someone gets under your skin, they annoy you, especially by the way they behave;

skull – *craniu*;

spleen – *splină*;

stomach – *stomac*.

Note: the difference between **ill** and **sick** is that **ill** is used only predicatively (after a copulative verb), whereas **sick** is used attributively (accompanying a noun or a noun substitute). The only exception to this rule involves the predicative usage of **sick**, case in which the term denotes the idea of **nausea** (*AmE*).

Connected phrases

a fit of sneezes – *un acces de strănut*;

a thorough checkover/examination – *examen medical general minuțios*;

ache – *a avea o durere continuă/surdă*;

ambulance – *ambulanță*;

break one's leg – *a-și rupe piciorul*;

catch a disease – *a se molipsi de o boală*;

chilblain(s) – *degerătură/ degerături*;

complain – *a se plânge, a acuza (simptomele unei boli)*;
cough – *a tuși*;
cure – *a vindeca*;
faint – *a leșina*;
feel well/ bad – *a se simți rău*;
giddy turns/ spells – *amețeli*;
have a temperature/ fever – *a avea temperatură*;
headache – *durere de cap*;
heart trouble(s) – *probleme cu inima*;
hoarse voice – *voce răgușită*;
hurt – *a simți/ a avea dureri (într-o parte a corpului)*;
(I) feel a pain in my belly/ in the chest/ in the back –
a-l durea burtă/ pieptul/ spatele;
(I) have got a burn/ a scald – *m-am ars/ opărit*;
long-sighted – *prezbit*;
look well/ bad/ pale – *a arăta rău*;
(my) appetite has gone – *nu mai am poftă de mâncare*;
(my) ears tingle – *îmi ținie urechile*;
(my) nose is running/ clogged up – *îmi curge nasul/ am
nasul înfundat*;
pills – *medicamente*;
prescribe a medicine/ treatment – *a prescrie un medicament*;
rheumatism (in the joints) – *reumatism (la articulații)*;
scratch – *zgârietură*;
see a doctor – *a consulta un doctor*;
serious injury – *leziune/ rană gravă*;
short-sighted – *miop*;
sneeze – *a strănută*;
sore throat – *durere în gât*;
sprain one's ankle – *a-și scrânti glezna*;
stomach-ache – *durere de stomac*;
suffer from – *a suferi de*;
surgery/ consulting room – *cabinet medical*;
swell – *a se umfla, a se inflama*;
the chemist's (AmE drugstore) – *farmacie*; **chemist (AmE
druggist)** – *farmacist*;
the wound is still bleeding – *rana sângerează în continuare*;

Illnesses

anorexia – a serious illness common mostly in young women.
They lose the desire to eat because they feel they are
unattractive because they are too fat, even when they are
not; (*anorexie*)
aneurysm – a permanent cardiac or arterial dilatation usually
caused by weakening of the vessel wall. *also aneurism*;
(*anevrism*);
asthma – a chest disease that lasts a long time, often caused by
an allergic reaction, which makes breathing difficult by
causing the air passages to become narrow or blocked
(*astmă*);
(benign/ malignant) tumour (AmE tumor) – an
uncontrolled, abnormal, circumscribed growth of cells in any
animal or plant tissue; neoplasm (*tumoare (benignă/ malignă)*);
bronchitis – acute or chronic inflammation of the membrane
lining of the bronchial tubes, caused by respiratory infection

or exposure to bronchial irritants, as cigarette smoke;
(*bronșită*);
chickenpox – an infectious disease that causes a slight fever
and red spots on the skin; (*vărsat de vânt; varicelă*);
colitis – inflammation of the colon; (*colită*);
diabetes – a disease in which the body cannot control the level
of sugar in the blood (*diabet*);
gastritis – inflammation of the stomach, esp. of its mucous
membrane; (*gastrită*);
gastro-enteritis – inflammation of the stomach and intestines;
(*gastroenterită*);
gout – a painful disease which makes the joints, esp. the feet,
knees and hands, swell; (*gută*);
heart attack – a serious medical condition, sometimes fatal, in
which your heart begins to beat irregularly or fails to pump
your blood properly so that it causes a lot of pain (*infarct*);
hepatitis – a disease of the liver which causes fever, weakness
and jaundice (– yellowing of the skin and eyes) (*hepatită*);
leukaemia (AmE leukaemia) – a disease in which the body
produces too many white blood cells, causing weakness and
sometimes leading to death (*leucemie*);
measles – an infectious illness where you have a fever and
small red spots on your face and body (*pojar*);
meningitis – inflammation of the meninges, esp. of the pia
mater and arachnoid, caused by a bacterial or viral infection
and characterized by high fever, severe headache, and stiff
neck or back muscles (*meningită*);
mumps – an infectious disease that causes painful swellings in
the neck and slight fever (*oreion*);
nervous breakdown – an illness where you suffer from deep
depression, worry and tiredness. You often cry
uncontrollably and find it almost impossible to do your
normal work or activities (*cădere nervoasă*);
neuralgia – sharp and paroxysmal pain along the course of a
nerve (*nevralgie*);
otitis – inflammation of the ear (*otită*);
rheumatism – an illness that makes your joints or muscles stiff
and painful (*reumatism*);
rickets – a disease of childhood, characterized by softening of
the bones as a result of inadequate intake of vitamin D and
insufficient exposure to sunlight, also associated with
impaired calcium and phosphorus metabolism (*răbitism*);
tuberculosis (abbrev. TB) – 1. an infectious disease that may
affect almost any tissue of the body, esp. the lungs, caused
by the organism *Mycobacterium tuberculosis*, and characterized
by tubercles. 2. this disease when affecting the lungs;
pulmonary phthisis; consumption (*tuberculoză*);
ulcer – a sore on the skin or a mucous membrane, accompanied
by the disintegration of tissue, the formation of pus, etc.
(*ulcer*);
ulceration – development of an ulcer, an ulcer or an ulcerous
condition (*ulcerație*);
venereal disease – any disease characteristically transmitted
by sexual contact; *also sexually transmitted disease (abbr.
STD)*; (*boală venerică*).

Unit 8 A TELEPHONE CONVERSATION

- answering machine** – a device connected to a telephone which answers calls automatically and records messages from callers; Syn. **answer phone**; (*robot telefonic*)
- busy signal** – a beeping sound that tells the caller that the other person is already on the phone with someone else; Syn. **busy line, engaged tone**; (*ton ocupat*)
- call back/ phone back** – to telephone someone again, or to telephone someone who called you earlier; (*a suna din nou*)
- caller** – someone who makes a telephone call, especially a member of the public who telephones a radio or television programme while it is being broadcast; Syn. **calling party** (*apelant*);
- cellular phone/cell phone** – a telephone which is connected to the telephone system by radio, rather than by a wire, and can therefore be used anywhere where its signals can be sent; Syn. **mobile phone, cell(ular)**; (*telefon (celular)*)
- cordless phone** – a phone that operates without needing to be permanently connected by a wire to an outside electrical supply; (*telefon fără fir*)
- cradle** – the part of the telephone on which the receiver rests when not in use; (*furcă de telefon*)
- dial** – to operate a telephone or make a telephone call to someone by pressing a particular series of numbered buttons, or moving a numbered disc, on the telephone; (*a forma un număr*)
- dialling-tone** – a continuous sound which tells you that a telephone is connected to the telephone system and is ready to be used; (*ton de apel*)
- direct dialling (call)** – the facility of making a telephone call without connection by the operator; (*legătură telefonică directă*)
- hang up** – to end a telephone conversation; (*a închide*)
- long-distance (phone) call** – a call to a distant, intercity or intercountry call; (*telefon interurban/ internațional*); **to call long-distance**

- operator** – a person whose job is to receive telephone calls and connect them to other numbers; Syn. **switchboard operator**; (*telefonist de la centrală, centralist*)
- pager** – a small device that you carry or wear, which moves or makes a noise to tell you that someone wants you to telephone them; (*pager*)
- pay phone** – a telephone in a public place that you pay to use; Syn. **public phone**; (*telefon public*)
- receiver** – the part of the telephone that you hold to your ear and mouth; (*receptor*)
- ring** (esp. BrE)/ **call/ phone** – to telephone someone; (*a telefona, a suna*); Cuv. conex **local call** (*convorbire cu orașul, locală*); **trunk call** BrE (*old-fashioned*) *convorbire interurbană*
- subscriber** – someone who pays money to an organization in order to receive a product or use a service regularly; (*abonat*)
- switchboard** – a piece of equipment which is used to direct all the telephone calls made to and from a particular building or area; (*centrală telefonică manuală*)
- telephone** – a device which uses either a system of wires, along which electrical signals are sent, or a system of radio signals to enable you to speak to someone in another place who has a similar device; Syn. **phone** (*telefon*)
- telephone booth** – an enclosed or partly enclosed area in a public place where people can use a telephone; Syn. **phone booth, telephone box, phone/call box, telephone kiosk**; (*cabină telefonică*)
- telephone directory** – a large book containing all the telephone numbers for a particular area, organization, etc.; Syn. **phone book, telephone book**; (*carte de telefon*)
- telephone exchange** – set of equipment that connects telephone lines during a call; (*centrală telefonică (automată)*)
- telephone number** – a number assigned to a particular telephone for in and out phones; (*număr de telefon*)

Unit 9 A PLEASANT JOURNEY

Motor vehicles and road traffic

- bend** – a curved part of the street; Syn. **curve**; (*curbă*)
- bus lane** – a specially marked wide strip on a road, on which only buses are allowed to travel; (*bandă rezervată autobuzelor*)
- car** – road vehicle with an engine, four wheels, and seats for a small number of people; (*mașină*)
- commute** – to make the same journey regularly between work and home; (*a face naveta*)
- destination** – the place to which a person is going or to which a thing is being sent or taken; (*destinație*)
- detour** – a different or indirect route to a place, that is used to avoid a problem or to visit somewhere or do something; **make a detour**; (*ocol*)
- drink-driving** – driving a vehicle after drinking too much alcohol; Syn. **drunk driving**; (*conducere sub influența alcoolului*)
- drive** – to move or travel on land in a motor vehicle, especially as the person controlling the vehicle's movement; (*a conduce*)
- driving licence** (BrE)/ **driver's license** (AmE) – official permission for someone to drive a car, received after passing a driving test, or a document showing this; (*permis de conducere*)

- fire engine** – a large vehicle that carries fire-fighters and their equipment to a fire; (*mașină de pompieri*)
- highway** – a public road, especially an important road that joins cities or towns together; (*stradă principală*)
- hike** – a long walk in the countryside; (*drumetrie*)
- hitchhike** – to travel by getting free rides in someone else's vehicle; (*a face autostopul*)
- itinerary** – a detailed plan or route of a journey; (*itinerar*)
- junction** BrE/ **intersection** AmE – a place where things, especially roads or railways, come together; (*intersecție*)
- lift** – a free journey in another person's vehicle, especially a car; Syn. **ride**; (*călătorie cu ocazie*)
- limo(usine)** – large luxurious car, often driven by a chauffeur (a person employed to drive a car for someone else); (*limuzină*)
- lorry** BrE/ **truck** AmE – a large vehicle used for transporting goods; (*camion*)
- motorway** BrE/ **freeway** AmE – a wide road built for fast moving traffic travelling long distances; (*autostradă*)
- one-way street** – a street allowing travel in only one direction; (*stradă cu sens unic*)

park – to put a vehicle in a place where it can stay for a period of time, usually while you leave it; cuv. conexe. **parking sign; parking meter; parking ticket; parking lot**; (*a parca*)

pavement (BrE)/ **sidewalk** (AmE) – a path with a hard surface beside one or both sides of a road, that people walk on; (*trotuar*)

(pedestrian) crossing (BrE) / **crosswalk** (AmE) – a marked place in a road where traffic must stop to allow people to walk across; (*trecere de pietoni*); Syn. **zebra crossing** (*trecere de pietoni marcată*); Cuv. conexe **pelican crossing** – a marked place in the road in Britain, with a set of lights beside the road and a device which people can press to make the red light show and the traffic stop, allowing them to cross; (*trecere de pietoni semaforizată cu comandă manuală, trecere pelican*)

thoroughfare – a main road for public use or a passage through somewhere; (*pasaj, trecere*); **no thoroughfare** – no entry; (*trecere oprită*)

traffic – the amount of vehicles moving along roads, or the amount of aircraft, trains or ships moving along a route; (*trafic, trafic aerian*); Cuv. conexe **rush-hour traffic** – the busy part of the day when the traffic is crowded; **traffic congestion, traffic jam** – a large number of vehicles close together and unable to move or moving very slowly

traffic light(s) – one of a set of red, yellow and green lights which control the movement of vehicles at a point where two or more roads join; (*semafor*)

van – medium-sized road vehicle used especially for carrying goods and which often has no windows in the sides of the back half; (*furgonetă*)

Types of travel

excursion – a short journey usually made for pleasure, especially one that has been organised for a group of people; (*excursie, călătorie*)

journey – the act of travelling from one place to another, esp. in a vehicle; (*călătorie, voiaj pe uscat*)

tour – a visit to a place or area, esp. one during which you look round the place or area and learn about it; (*tur*)

travel – a long journey, especially to far or distant places; (*călătorie, voiaj*)

trip – a journey to a place and back again, especially a short one for pleasure or a particular purpose; (*excursie, scurtă călătorie, deplasare, drum*)

voyage – a long journey, esp. by sea or in space; (*voiaj, călătorie*)

Air transport

aircraft – any vehicle, with or without an engine, which can fly, such as a plane or helicopter; (*aparat de zbor*)

airline – a business that operates regular services for carrying passengers and/or goods by aircraft; (*companie/ linie aeriană*)

airport – a place where aircraft regularly take off and land, with buildings for passengers to wait in, equipment for controlling flights, etc.; (*aeroport*)

arrival – reaching a place, especially at the end of a journey; (*sosire*)

board – to get onto or allow people to get onto (an aircraft, a boat, or a train); (*a urca la bord, a se îmbarca*)

book – to reserve (*a rezerva*)

cancel – to decide that (something which has been arranged in advance) will not happen, or to state that you no longer wish to use or pay for (something which you have already ordered); (*a anula*)

customs – the place at a port, airport or border where travellers' bags are looked at to find out if any goods are being carried illegally; (*vamă*)

departure – leaving, especially on a journey; (*plecare*)

helicopter – a type of aircraft without wings, that has one or two sets of large blades which go round very fast on top. It can land and take off vertically and hover in the air; (*elicopter*)

identity card – a plastic card with your name, date of birth, photograph or other information on it which proves who you are; (*carte de identitate*)

land – to (cause to) arrive at a place, esp. after moving down through the air; (*a ateriza/ acosta/ debarca*)

luggage – the bags, cases, etc. which contain your travelling possessions; (*bagaj*)

luggage-trolley – a small vehicle with two or four wheels that is used for transporting luggage; (*căruior de bagaje*)

passport – a small book containing some personal information and usually a photograph which is given to people by their own government to allow them to travel to foreign countries and to prove who they are; (*pașaport*)

steward (female also **stewardess**) – a person who serves passengers on a ship, train or aircraft; (*steward, stewardesă*)

take off – to leave the ground and fly; to depart; (*a decola*)

ticket – a small piece of paper or card given to someone, usually to show that they have paid for an item or activity; **a train/bus/plane ticket; a concert/cinema ticket** etc.; (*bilet*)

visa – an official mark made in a passport which allows you to enter or leave a particular country; (*viză*)

Rail transport

carriage – any of the separate wheeled parts of a train in which the passengers sit; (*vagon*); Syn. **car** (AmE); **dining-car** – a part of a train in which passengers are served meals; (*vagon-restaurant*); Syn. **restaurant-car; diner; sleeping-car** – a railway carriage containing beds for passengers to sleep in; (*vagon de dormit*); Syn. **sleeper**.

catch a train/ bus etc. – to travel or be able to travel on (an aircraft, train, bus, etc.); (*a prinde trenul/ autobuzul* etc.)

compartment – any of the enclosed parts into which a vehicle, a space or an object used for storing things is divided; (*compartment*)

engine – the part of a railway train that pulls it along; (*locomotivă*); **engine driver** (also **train driver**, US usually **engineer**) – is a person whose job is to drive railway trains; (*mecanic de locomotivă*)

miss a train/ bus etc. – to fail to catch a train/ bus etc.; (*a pierde trenul autobuzul* etc.)

platform – a long flat raised structure where people get on and off trains; (*peron*)

railway – a metal track on which trains run, or the whole system of such tracks, stations and trains; (*cale ferată*); **railway/ train station** – a building or buildings and the surrounding area where trains stop for people to get on or off; (*gară*)

train – a railway engine connected to carriages for carrying people or wheeled containers for carrying goods; (*tren*); **express train** – moving fast; (*tren rapid*); **slow train** – moving without speed; (*tren personal*); **goods train/ freight** – a train that transports goods/items; (*tren de marfă*)

waiting-room – a room in a place where people can sit and rest while waiting, as in a railway station or a doctor's office; (*sală de așteptare*)

Water transport

- boat** – a small vehicle for travelling on water; (*barcă*, fig. *vapor*)
canoe – a small light narrow boat, pointed at both ends and moved using a paddle (–a short pole with a flat blade); (*canoë*)
ferry(boat) – a boat or ship for taking passengers and often vehicles across an area of water, especially as a regular service; (*feribot*)
ship – a large boat for travelling on water, especially across the sea; (*vas*, *navă*)
shipping – when goods are sent from one place to another, especially by ship; (*transport maritim*/ *pe calea apei*)

Types of watercraft

- freighter** – a large ship or aircraft for carrying goods; (*cargou*, *cargobot*)
lifeboat – a boat which is kept ready to go out to sea and save people who are in danger; (*barcă de salvare*)
merchant ship – a ship that is used for trading; (*vas comercial*)
motorboat – a usually small and often fast boat which is powered by an engine; (*barcă cu motor*)
passenger liner – a large ship for carrying passengers in great comfort on long journeys; (*navă de pasageri*)
raft – a flat floating structure for travelling across water; (*plută*)
steamship – a ship which moves by steam power; (*vapor*/ *vas*/ *navă cu abur*)

Unit 10 FASHION**Women's Clothes and Accessories**

- blouse** – a shirt for a woman or girl; (*bluză*)
bra(ssiere) – a piece of women's underwear that supports the breasts; (*sutien*)
chemise – a loose dress or piece of women's underwear that hangs straight from the shoulders; (*furon*, fam. *cămașă de corp*)
cloak – a loose outer piece of clothing without sleeves which fastens at the neck and is worn instead of a coat; (*manta*, *pelerină*, *manton*)
coat – an outer piece of clothing with sleeves which is worn over other clothes, usually for warmth; (*haină*)
overcoat – a long warm coat worn in cold weather; (*palton*)
dress – a piece of clothing for a woman which covers the top half of the body and some or all of the legs; (*rochie*); **a plain dress** – o *rochie simplă*; **evening dress** – *rochie de seară*; **everyday dress** – *rochie de toate zilele*; **sleeveless dress** – *rochie fără mâneci*
dress – to put clothes on (*a (se) îmbrăca (pe cineva)*). Most people use 'get dressed' rather than 'dress'; **to dress down** – to intentionally wear informal clothes of the type that will not attract attention; (*a te îmbrăca în ținută lejeră/obișnuită*); **to dress up** – to put on formal clothes for a special occasion; to put on clothes that are noticeably different from your usual ones, in order to change your appearance; (*a se îmbrăca în ținută de ocazie*)
dressing-gown (BrE)/bathrobe (AmE) – a long loose piece of clothing, like a coat, which you wear informally inside the house, esp. over the clothes that you wear in bed; (*capot*, *halat*)
gown – a woman's dress, esp. a long one worn on formal occasions, or a long loose piece of clothing worn over other

yacht – a boat with sails and sometimes an engine, used for either racing or travelling on for pleasure; (*yacht*)

Public transport

- bus** – a large vehicle in which people are driven from one place to another; (*autobuz*)
cab/taxi – a car with a driver whom you pay to take you somewhere; (*taxi*)
coach – a long motor vehicle with comfortable seats, used to take groups of people on journeys; (*autocar*)
double-decker – bus with two floor, one on top of another; (*autobuz cu etaj*/ *supraetajat*)
fare – the money that you pay for a journey on a vehicle such as a bus or train; (*bilet*)
minibus – a small bus in which there are seats for about ten people; (*microbuz*)
tip – a small amount of money given to someone who has provided you with a service, in addition to the official payment and for their personal use; (*bacșiș*)
tram BrE/ streetcar, trolley(bus) AmE – an electric vehicle that transports people, usually in cities, and goes along metal tracks in the road; (*tramvai*)
underground BrE/ subway AmE – a railway system in which electric trains travel along passages below ground; Cuv. conex **the Tube (metroul din Londra)**; (*metrou*)

clothes for a particular purpose; **an evening/wedding gown** – *rochie de seară/ nuntă*

handbag (BrE)/purse (AmE) – a small bag, usually with a handle or a strap going over the shoulder, used for carrying money, keys, travel documents and small personal items such as make-up; (*poșetă, geantă*)

have a ladder in one's tights/stockings – to have a long vertical hole in one's tights/ stocking; (aprox. *a avea un fir dus/ fire duse la ciorap*)

jacket – a short coat; (*jachetă, haină, vestă, canadiană, geacă*)

jumper – a woollen item of clothing which covers the upper part of the body and the arms, and which does not open at the front; (*pulover, jersu*) (*AmE*) also a dress which does not cover the arms and which is usually worn over another item of clothing which does cover the arms; (*sarafan*)

lipstick – waxy make-up which brightens or changes the colour of a person's lips, or a bar of this contained in a tube; (*ruj*)

muff – a short tube of fur or warm cloth, into which esp. women in the past put their hands in cold weather in order to keep them warm; (*manșon*)

nightdress (infml nightie, AmE also nightgown) – a long loose shirt worn in bed; (*cămașă de noapte*)

pullover (BrE) / sweater (AmE) – a piece of clothing which is made of a warm material such as wool, has long sleeves, and is worn over the top part of the body and put on by pulling it over your head; (*pulover*)

raincoat – a waterproof coat worn for protection against rain; (*haină de ploaie*)

skirt – a piece of women's clothing that hangs from the waist and does not have legs; (*fustă*); **flared skirt** – *fustă cloș*; **long skirt** – *fustă lungă*; **straight skirt** – *fustă dreaptă*; **tight skirt** – *fustă strâmtă*

slip – a piece of women's underwear like a thin dress or skirt, worn under a dress; (*combinezon, furou, jupă*)

stockings – a pair of tight-fitting coverings over a woman's legs and feet; (*ciorapi de damă, dresuri*); **silk stockings** – *ciorapi de mătase*; **nude stockings** – *ciorapi de culoarea pielii*; **nylon stockings** – *ciorapi de nylon*

tights (BrE)/**pantyhose** (AmE) – a piece of clothing made of thin stretchy material which covers the legs and lower part of the body below the waist, and which is worn by women and girls. Tights are often made of nylon; (AmE) the same type of clothing made from thicker material and worn by dancers and people doing physical exercises for health; (*colanți*)

lingerie (AmE) – (*used especially by shops/stores*) women's underwear; (*lenjerie intimă*)

panties – a piece of women's underwear that covers the body from the waist to the tops of the legs; (*chiloți de damă*)

bikini (briefs) – a piece of clothing in two pieces that women wear for swimming and lying in the sun; (*costum de baie*)

(bathing) trunks – a piece of clothing covering the lower part of the body and sometimes the top part of the legs, worn by a person for swimming; (*chiloți/slip de baie*)

shorts (AmE)/**boxer shorts** – short trousers/pants that end above or at the knee, worn when playing sports, in hot weather or by children; (*pantaloni scurți*)

bottoms (BrE)/**sweatpants** (AmE) – loose warm trousers/pants, usually made of thick cotton and worn for relaxing or playing sports in; (*pantaloni de trening*)

Men's Clothes

bathing suit – a piece of clothing, or sometimes two pieces of clothing (in case of women) worn for swimming; Syn. **swimming suit, swimsuit, bathing suit**; (*costum de baie*)

belt – a strip of leather or material worn around the waist to support clothes or for decoration; (*curea, centură*)

bow tie – a special type of tie in the shape of a bow, worn especially on formal occasions; (*papion*)

braces – pair of adjustable straps which stretch from the front of the trousers over your shoulders to the back to hold them up; (*bretele*)

collar – an item, esp. part of a piece of clothing, that goes round the neck; (*guler*)

cuff – the thicker material at the end of a sleeve nearest the hand, or (AmE) the part of a trouser leg that is turned up; (*manșetă*)

cuff link – a small decorative object used to fasten shirt cuffs; (*buton*)

dinner jacket (DJ) (BrE)/**tuxedo** (AmE) – a man's black jacket worn with a bow tie at formal social events, esp. in the evening; (*smoching*)

girdle – a long strip of cloth worn tied around the waist or an elastic piece of underwear for women worn around the waist and bottom to shape the body or (literary) something which surrounds something else; (*cordon, cingătoare*)

glove – a piece of clothing which covers the hand and wrist, with separate parts for each finger, and which provides warmth or protection; (*mănușă*)

handkerchief/hanky – a square piece of cloth used for cleaning the nose and drying the eyes when they are wet with tears; (*batistă*)

knickers – a piece of underwear worn by women and girls covering the area between the waist and the top of the legs; Syn. **drawers, panties** (*chiloți*)

mitten – a type of glove, either with a single part for all the fingers and a separate part for the thumb, or (*also mitt*) with no covering on the ends of the fingers and the thumb; (*mănușă cu un deget*)

muffler – a thick scarf; (*șalar*)

nightshirt – a comfortable piece of clothing like a long loose shirt worn esp. in the past by a man or a boy and sometimes by a woman or a girl in bed; (*cămașă de noapte*)

pyjama suit/pyjamas – soft loose clothing which is worn in bed and consists of trousers and a type of shirt; (*pijama*)

scarf – a strip, square or triangle of cloth, worn around the neck, head or shoulders to keep you warm or to make you look attractive; (*șarfă, șal*)

shirt – a piece of clothing worn esp. by men on the upper part of the body, made of a light cloth and usually having a collar and buttons at the front; (*cămașă*)

(single/double-breasted) jacket – a jacket that has one/two sets of buttons; (*haină la un rând/două rânduri*)

sock, (AmE *also* **sox**) – a piece of clothing made from soft material which covers one's bare foot and lower part of the leg; (*șosetă*)

stud – a small specially shaped piece of metal, many of which are fixed to a surface for decoration, esp. on leather clothing, or a nail with a large round top, many of which are hammered into a surface to make a pattern; (*buton (de guler), țință*)

sweatshirt (AmE) – a piece of clothing for the upper part of the body, with long sleeves, usually made of thick cotton and often worn for sports; (*bluză sport*)

tail coat (*also* **tails**) – an old-fashioned type of man's coat, waist-length at the front and with the lower half of the back divided into two pieces, now only worn on very formal occasions; (*frac*)

tie (*also* esp. AmE **necktie**) – a long thin piece of material that is worn under a shirt collar, esp. by men, and tied in a knot at the front; (*cravată*)

tracksuit (BrE)/ **sweats** (AmE) – a warm loose pair of trousers/pants and matching jacket worn for sports practice or as informal clothes; (*trening*)

trousers (AmE *usually* **pants**) – a piece of clothing that covers the lower part of the body from the waist to the feet, consisting of two cylindrical parts, one for each leg, which are joined at the top; (*pantaloni*)

T-shirt/tee shirt – a simple piece of clothing which covers the top part of the body with no collar and usually short sleeves; (*tricot*)

turn-up (AmE *usually* **cuff**) – a piece of material at the bottom of a trouser leg which is folded back; (*manșetă*)

waistcoat (BrE)/**vest** (AmE) – a piece of clothing that covers the upper body but not the arms and usually has buttons down the front; (*vestă*)

boxers – men's underpants similar to the shorts worn by boxers; (*boxeri*)

briefs – men's underpants; (*chiloți bărbătești*)

cagoule – a long light jacket with a hood, worn to give protection from wind and rain; (*parpalac de ploaie*)

anorak – a short coat with a hood that is worn as protection against rain, wind and cold; (*hanorac*)

flared trousers (BrE) / **pants/flares** (AmE) – trousers that are wider at the bottom edge than at the top; (*pantaloni evazăți*)

Footwear

- boot** – a type of shoe that covers the foot and ankle and often the lower part of the leg; (*bocanc, cizmă*); **thigh-high boots** – *cizme înalte (până la coapse)*; **knee high boots** – *cizme până la genunchi*; **ankle-high boots** – *cizmulite*;
- sandal** – a light shoe, esp. worn in warm weather, consisting of a bottom part held onto the foot by straps; (*sandă*)
- shoe** – one of a pair of coverings for your feet, which has an upper part made of a strong material such as leather, a base made of thick leather or plastic, and usually a heel; (*pantof*); **low-heel shoes** – *pantofi cu toc jos*; **medium-heel shoes** – *pantofi cu toc mijlociu*; **high-heel shoes** – *pantofi cu toc înalt*; **heelless shoes** – *pantofi fără toc*; **rounded-toe shoes** – *pantofi cu botul rotund*; **square toe shoes** – *pantofi cu botul pătrat*; **stiletto(e)s/stiletto heels** – a woman's shoes that have a very high thin heel; (*pantofi cu tocul înalt*); **spiked shoes** – *pantofi sport cu cuie*; **dancing shoes/pumps** – *pantofi de balez*;
- slipper** – a type of soft comfortable shoe for wearing inside the house; (*papuc*)
- trainers** (BrE)/**sneakers** (AmE), also **tennis shoes** (BrE, AmE) – a shoe that you wear for sports or as informal clothing; (*pantofi de tenis, adidași*)
- lace-ups** (esp. BrE)/**oxfords** (AmE) – shoes that are fastened with laces; (*pantofi cu șireturi*)
- flip flops** (AmE also **thongs**) – a type of sandals (open shoe) that have a strap that goes between the big toe and the toe next to it; (*slapi*)

Textiles

- angora** – the wool, fibre or material made from the long soft hair of a type of rabbit or goat; (*lână de angoră*)
- astrakhan** – a type of cloth which looks like the skin of very young sheep from Astrakhan in S Russia; (*astraban*)
- braid** – a thin strip of cloth of twisted threads which is fixed onto clothes, uniform or other items made of cloth as decoration; (*panglică, bențită, fireț*)
- calico** (BrE) – a heavy cotton cloth; (*finet*); (AmE) light cotton cloth with a small printed pattern; (*stambă imprimată*)
- cashmere** – very soft, expensive woollen material that is made from the hair of goats from Kashmir; (*cașmir*)
- corduroy** – a thick cotton material with soft raised parallel lines in one direction, used esp. for making clothes; (*catifea reiată*)
- cotton** – (the thread or cloth made from) the fibre surrounding the seeds of a tall plant which is cultivated esp. in the USA, China and India; (*humbac*)
- gabardine** – a strong material which does not allow water to go through, also used to make clothes; (*gabardină*)
- jersey** – soft thin cloth, usually made from wool, cotton or silk, which is used for making clothes; (*tricot*)
- mohair** – (a soft cloth made from) the silky outer hair of angora goats; (*mohair*)
- satın** – a type of cloth, sometimes made of silk, which is shiny on one side but not on the other; (*satın*)

- taffeta** – a stiff, shiny cloth made from silk or artificial material, used esp. for dresses to be worn at special events; (*taftă*)
- tweed** – a thick material woven from wool of several different colours; (*tuid*)
- velour** – a material similar to velvet that has a soft surface and which is used for clothes and for covering furniture; (*fetru*)
- velvet** – a cloth usually woven from silk or cotton with a thick soft furry surface; (*catifea*)
- wool** – hair which grows from the bodies of sheep and some other animals, or thread or cloth made from this; (*lână*)

Additional Words and Expressions

- a lighter shade** – o nuanță mai deschisă/ mai închisă
- a darker shade** – o nuanță mai închisă
- alterations free of charge** – modificări gratuite
- cloth** – material
- clothes to measure** – haine de comandă
- cut** – croială
- fit** – a se potrivi
- fitting-room** – cabină de probă
- formal dress** – ținută de ceremonie
- informal dress** – ținută obișnuită, de zi cu zi
- in good taste** – cu gust
- lining/ lined** – căptușeală/ căptușit
- look well dressed in...** – a arăta elegant în...
- low-necked** – decolțat
- match/ to go with** – a se asorta cu
- pattern** – model
- put on** – a (se) îmbrăca
- ready-to-wear clothes** – haine de-a gata
- show in the window** – a expune în vitrină
- shrink** – a intra la spălat
- sleeveless** – fără mâneci
- take off (clothes)** – a (se) dezbrăca
- try on** – a proba
- uncreasable** – neșifonabil
- wear well** – a se purta bine (d. haine)
- “What is your ... size?”** – Ce număr purtați la ...?

Patterns

- chequered** – having a pattern of squares in two or more colours; (*striat, în carouri*)
- checked** – a pattern of squares formed by lines of different colours crossing each other; (*ecosez*)
- plain** – not decorated in any way; (*simplu*)
- spotted** – pattern formed by spots; (*cu picățele*)
- striped** – something that is striped has stripes on it; (*cu dungi, dungat*).

Unit 11 JOBS

accountant – person whose job is to keep or check financial accounts; (*contabil*)

agent – a person who acts for or represents another; (*agent, reprezentant*); **travel agent** – a person that arranges tickets, hotel rooms, etc. for people going on holiday or making a journey; **literary agent** – someone who deals with a writer's business matters; someone who works secretly for the government or other organization; **secret agent** – a government employee whose job involves obtaining secret information about the governments of unfriendly foreign countries; **double agent** – a person employed by a government to discover secret information about enemy countries, but who is really working for one of these enemy countries

ambassador – an important official who lives in a foreign country to represent his or her own country there; (*ambasador*)

applicant – a person who formally requests something, esp. a job or a place at college or university; (*aplicant, solicitant*)

apply – to request something, usually officially, esp. by writing or sending in a form; (*a face o cerere pentru*)

archaeologist/ archeologist – someone who studies the buildings, tools, etc. of people who lived in the past; (*arheolog*)

barrister – a lawyer in Britain, Australia, etc. who is qualified to argue a case in higher and lower law courts; (*avocat pledant*)

bodyguard – a person or a group of people paid to protect another person in case of attack; (*gardă personală, bodyguard, bodigard*)

broker – a person who buys and sells foreign currency, shares in companies, etc., for other people; (*broker*) **honest broker** – someone who speaks to both sides involved in an argument or disagreement and tries to help them to agree

candidate – a person who is competing to get a job or elected position, or who is taking an exam; (*candidat*)

captain – a person in charge, esp. of a ship or an aircraft, or a leader of a sports team; an officer's rank in the army; (*căpitan*)

cardiologist – a person who is qualified to treat diseases and abnormalities of the heart; (*cardiolog*)

career – a job for which you are trained and in which it is possible to advance during your working life, so that you get greater responsibility and earn more money; (*carieră*)

careerist – someone who thinks that their career is more important than anything else, and who will do anything, even something unfair, to be successful in it; (*carierist*)

child minder/ babysitter – a person, usually a woman, whose job is to take care of other people's children in her own home; (*babysitter, bonă*)

civil engineer – a person who is involved in the planning and building of things, such as roads, bridges and public buildings; (*inginer constructor*)

civil servant – a person who works in the Civil Service, which consists of the government departments responsible for putting central government plans into action; (*funcționar de stat*)

clerk – a person who works in an office, dealing with records or performing general office duties; (*funcționar*)

composer – a person who writes music, especially classical music; (*compozitor*)

computer programmer – a person who writes, tests, and maintains the detailed instructions, called programs, that

computers must follow to perform their functions; (*programator*)

consul – an official chosen by a government to live in a foreign city in order to take care of the people from the official's own country and to protect the trade interests of that government; (*consul*)

critic – a person whose job is to give their opinion about something, esp. films, books, music, etc., or a person who expresses dislike of or disagreement with something or someone; (*critic*)

dentist – a person who is qualified to treat the diseases and conditions that affect the teeth and gums; (*medic stomatolog, dentist*)

deputy – a person who is given the power to act instead of another person, or the person whose rank is immediately below that of the leader of an organization; (*delegat, adjunct*)

detective – a police officer whose job is to discover information about crimes and find out who is responsible for them; Syn. **investigator**; (*detectiv*)

diplomat – an official of high rank whose job is to represent one country in another, and who usually works in an embassy; (*diplomat*)

doctor (*abbrev. Dr*) – a person with a medical degree or a person who has one of the highest-ranking degrees given by a college or university, such as a PhD; (*doctor*)

driver – a person or thing that drives something; (*sofer*); **taxi driver, bus driver, racing driver; chauffeur** – a driver who operates limousines, vans, and private cars for limousine companies, private businesses, government agencies, and wealthy individuals;

dustman (*BrE*) / **sanitation worker** (*AmE*) – a person whose job it is to empty people's dustbins/garbage cans and take the rubbish away; Syn. **garbage man** (*AmE*), **bin man** (*BrE infml*) (*gunoier (inv.), muncitor la salubritate*)

editor – a person who corrects and makes changes to texts or films before they are printed or shown; a person who is in charge of a newspaper or magazine and responsible for all of its reports; (*editor, redactor*)

engineer – a person whose job is to design or build machines, roads, etc., using scientific principles; (*inginer*)

estate agent (*BrE*) / **real estate agent, realtor** (*AmE*) – a person who works for an estate agency (US real estate office/realty office) which is a business that arranges the selling, renting or management of houses, land and buildings for their owners; (*agent imobiliar*)

farmer – a person who owns or manages a farm; (*fermier, agricultor*)

fashion designer – a person who designs fashionable clothes; (*designer vestimentar*)

firefighter, male fireman, female firewoman – a person who is employed to stop fires from burning; (*pompier*)

flight attendant/ air hostess (*BrE, dated*) – a man/ woman who serves passengers on an aircraft; (*însotitor de zbor*)

gynaecologist – a person who is qualified to treat the diseases specific to women and girls, especially those affecting the reproductive system; (*ginecolog*)

hairstylist – a person whose job is to cut, wash and shape hair; (*stilist*)

income – money that is earned from doing work, or received from investments; (*venit*) **income support** – money that is paid by the government to people who have no income or very low income; (*ajutor social*); **income tax** – a tax on a

- person's income which is usually higher for people with larger incomes; (*impozit pe venit*)
- inspector** – an official person whose job is to check that rules and regulations are strictly observed in an institution; an officer of middle rank in the Police Force; (*inspector*)
- interviewee** – a person who is asked questions during an interview; (*interviuat*)
- interviewer** – a person who asks questions during an interview; (*interviuator*)
- job** – the regular work which a person does to earn money; (*slujbă, serviciu*); **full-time job** – a job that you do for at least the same number of hours a week as people usually work; **part-time job** – a job that you do for fewer hours a week than people usually work; **job description** – a list of the responsibilities which a job implies; **skilled job** – a job for which one has to be trained; **semi-skilled job** – a job needing only a small amount of training; (*post de muncă calificată/ semicalificată*)
- job seeker** – formal someone who is looking for a job; (*persoană în căutarea unei slujbe*)
- jobless** – someone who does not have a job but who would like to have one; Syn. **unemployed, out of work**; (*somer*)
- judge** – a person who is in charge of a trial in a court and decides how a person who is guilty of a crime should be punished, or who makes decisions on legal matters; (*judecător*)
- landlord, landlady** (*fem.*) – someone from whom you rent a room, a house, etc.; (*proprietar/ proprietăreasă*)
- lawyer** (*BrE*)/ **attorney** (*AmE*) – someone whose job is to give advice to people about the law and speak for them in court; (*avocat*) **Attorney General** – the top legal officer in some countries, who advises government or head of state in legal matters (*aprox. procuror general*)
- Member of Parliament (MP)** – a person who has been elected to the parliament of a country; (*parlamentar*)
- minister** – a member of the government in Britain and many other countries who is in charge of, or has an important position in a particular department; a priest in particular parts of the Christian church; (*ministru, preot*)
- nurse** – (the title given to) a person whose job is to care for people who are ill or injured, esp. in a hospital; (*asistent(ă)*)
- occupation** – (*slightly formal*) a person's job; (*ocupație*)
- occupational hazard** – something dangerous or unpleasant that you risk if you do a particular job or activity; **occupational therapy** – a way of treating mentally or physically ill people by getting them to do useful activities (*risc ocupațional, terapie ocupațională*)
- office** – a room in which a particular person works, usually at a desk; (*biron*)
- officer** – a person in the armed forces who has a position of authority; a person who has a position of authority in an organization, esp. a government organization; **customs officer** – a person who looks at travellers' bags to make certain they are not taking goods into a country without paying taxes; (*ofițer, funcționar/ ofițer vamal*)
- official** – a person who has a position of responsibility in an organization; (*oficialitate, persoană oficială*)
- pawnbroker** – a person who lends money in exchange for items which they can sell if the person leaving them does not pay an agreed amount of money in an agreed time; (*cărmătar*)
- physician** (*esp. AmE*) – a medical doctor, esp. one who has general skill and is not a surgeon; (*medic*)
- pilot** – a person who flies an aircraft; a person with detailed knowledge of an area of water, such as that around a port, who goes onto a ship to direct it safely; (*pilot*)
- politician** – a member of a government or law-making organization; (*politician*)
- position** – a particular job; used especially in advertisements for available jobs; (*poziție*)
- post** – a position of paid employment in a company or organization, especially one with some responsibility; (*post, poziție*)
- priest** – a person, usually a man, who has been trained to perform religious duties in the Christian Church, esp. the Roman Catholic Church, or a person with particular duties in some other religions; (*preot*)
- prime minister (PM)** – the leader of the government in some countries; (*prim-ministru*)
- profession** – any type of work which needs a special training or a particular skill, often one which is respected because it involves a high level of education; **the professions** – types of work which need special training and skill, such as being a doctor or lawyer, but not work in business or industry; (*profesie, profesii*)
- professor** (*abbrev. Prof.*) – a teacher of the highest rank in a British or American university; (*profesor universitar*)
- quit** – (*informal*) to stop doing (something) or leave (a job or a place); (*a demisiona*)
- resign** – to give up (a job or position) by officially telling your employer that you are leaving; (*a demisiona*)
- retired** – having left your job or stopped working because of old age or ill health; (*pensionar, pensionat, la pensie*)
- revenue** – the income that a government or company receives regularly; (*venit (annual)*)
- salary** – a fixed amount of money agreed every year as pay for an employee, part of which, that is left once tax has been paid, is usually paid directly into his or her bank account every month; (*salariu*)
- salesperson (salesman, saleswoman)** – a person whose job involves selling commercial products; (*vânzător/ vânzătoare*)
- senator** – a politician who has been elected to a Senate; (*senator*)
- shop assistant** (*BrE*)/ **(sales) clerk** (*AmE*) – a person whose job is to serve customers in a shop/store; (*vânzător*)
- shop steward** – a worker elected by workers in a factory or business to represent them in discussions with the management; (*lider sindical*)
- solicitor** – a type of lawyer in Britain and Australia who is trained to give advice about the law and sometimes to represent people in court; (*jurisconsult*)
- spy** – a person who secretly gathers and reports information about the activities of another country or organization; (*spion*)
- superintendent** – a person who is in charge of work done in a particular department, office, etc., or is responsible for keeping a building or place in good condition; (US) a **superintendent of schools** – a person who is in charge of the schools in a particular area; (UK) a police officer of high rank; just above the rank of chief inspector (*administrator, comisar*)
- teacher** – a person who gives (someone) knowledge, or who instructs or trains (someone); (*profesor*) **supply teacher** (*BrE*)/ **substitute (teacher)** (*AmE*) – a teacher who replaces other teachers at different schools when they are absent from work; (*profesor suplinitor*)
- veterinary surgeon** – a person qualified to treat diseased or injured animals; (*medic veterinar*)
- volunteer** – a person who does a job without being paid for it; (*voluntar*)

wage – a fixed amount of money that is paid, usually every week, to an employee, esp. one who does work that needs physical skills or strength, rather than a job needing a college education; (plată) **wage freeze** – a situation when a company or government fixes wages and will not allow any increases; (înghețarea salariului)

work – an activity, such as a job, in which a person uses their body and/or their mind to make or do something, usually for money; the material used; what is produced; (muncă)

work experience – the experience that a person already has of working; (vechime în domeniu/ muncă) **work permit** – an official document which gives permission to someone who is foreign to work in a country; (permis de muncă); **working day** (esp. US **workday**) – a day on which most people go to work (zi de lucru)

worker – someone who works in a particular job or in a particular way; (muncitor)

Unit 12 GOING SHOPPING

The Perfumery and Cosmetics Department

depilatory – a substance that gets rid of unwanted hair from your body; (cremă depilatoare)

eyeliner – coloured make-up that you put along the edges of your eyelids to make your eyes look bigger or more noticeable; (creion dermatograf)

eyeshadow – coloured make-up that you put on your eyelids to make your eyes look more attractive; (fard de pleoape)

face powder – powder that you put on your face to make it look less shiny; (pudră de față)

(French) lipstick – something used for adding colour to your lips, in the shape of a small stick; (ruj)

hair conditioner – a liquid that you put onto your hair after washing it to make it softer; (balsam de păr)

(hair) curler – a small plastic or metal tube used for making hair curl; Syn. **roller** (bigudiu)

hairpin – a pin made of wire bent into a U-shape to hold long hair in position (ac de păr)

lipliner – contur de buze

make-up – coloured substances that are put on your face to improve or change your appearance; (fard)

make-up remover – a substance that removes make-up; (demachiant)

mouth water – apă de gură

nail varnish remover – a substance used for getting rid of nail varnish; (lichid pentru îndepărtarea lacului de unghii, acetona)

nailclipper – a tool for cutting small pieces off nails; (unghiera)

pumice (stone) – a type of grey stone that comes from volcanoes and is very light in weight, used for rubbing on the skin to make it softer; (piatră ponce)

razor – a tool with a sharp blade, used to remove hair from your skin; **electric razor** (aparat de ras)

shaving foam (BrE), **shaving cream** (AmE) – a special cream that you put on your face when you shave; (spumă de ras)

tooth brush – an object made of short stiff hairs set in a block of plastic, attached to a handle, which serves for cleaning one's teeth; (periuță de dinți)

tweezers – a small tool with two long thin parts joined together at one end, used for picking up very small things or for pulling out hairs; (pensetă)

The Florist's

aster – a garden plant that has pink, purple, blue or white flowers with many long narrow petals around a dark centre; (ochiul-boului)

camellia – a bush with shiny leaves and white, red or pink flowers that look like roses and are also called camellias; (cameliu)

carnation – a white, pink or red flower, often worn as a decoration on formal occasions; (garoafă)

chrysanthemum – a large, brightly coloured garden flower that is shaped like a ball and made up of many long narrow petals; (crizantemă)

gladiolus (pl. **gladioli**) – a tall garden plant with long thin leaves and brightly coloured flowers growing up the stem; (gladiolă)

lily of the valley – a plant with small white flowers shaped like bells; (lăcrămioară, mărgăritar)

morning glory – a climbing plant with flowers shaped like trumpets that open in the morning and close in late afternoon; (rolbură, rochița rândunicii)

peony – a garden plant with large round white, pink or red flowers; (bujor)

snapdragon – a small garden plant with red, white, yellow or pink flowers that open and shut like a mouth when squeezed; (gura leului)

wreath – an arrangement of flowers and leaves, especially in the shape of a circle, placed on graves, etc. as a sign of respect for sb who has died; (cunună, coroană; ghirlandă)

The Tobacconist's

ashtray – a container into which people who smoke put ASH, cigarette ends, etc.; (scrumieră)

cigar – trabuc

cigarette – a thin tube of paper filled with tobacco for smoking; (țigară) **a packet/ pack of cigarettes; to light a cigarette**

cigarette end (BrE) also **cigarette butt** (AmE, BrE) – chistoc

cigarette holder – portțigaret

cigarette without tip – țigară fără filtru

Havana cigar – țigară de foi, trabuc

cigarette lighter – brichetă

cigarette paper – hârtie pentru răsuțit țigara

ciggy (infml) – aprox. țigăruie, țigărică

(a) daily – cotidian

filter tip – filtru de la țigară

magazine – revistă

match – a small stick made of wood or cardboard that is used for lighting a fire, cigarette, etc **a box of matches; to strike a match** – to make it burn; **to put a match to sth** – set fire to sth; (chibrit)

newspaper – ziar

pipe – pipă

tabloid – revistă de scandal

tobacco-pouch – pungă pentru tutun

(a) weekly – ziar, revistă săptămânală(ă)

The Sports Articles/Sporting Goods Department

shotgun – a long gun that fires a lot of small metal bullets, (called **shot**), and is used especially for shooting birds or animals; (*armă automată*)

folding boat – *barcă pliantă*

thermos/ thermos flask/ vacuum flask – *termos*

skiboot – *clăpar, bocanc de ski*

compass – an instrument for finding direction, with a needle that always points to the north; (*busolă*)

(swim/swimming) trunks/ bathing trunks – a piece of clothing covering the lower part of the body and sometimes the top part of the legs, worn by men and boys for swimming; (*slip*)

sock – a piece of clothing that is worn over the foot, ankle and lower part of the leg, especially inside a shoe; (*ciorap, șosetă*)

tent – a shelter consisting of a sheet of cloth supported by poles and ropes, used for camping etc.; (*cort*)

swimming costume/ bathing costume (*old-fashioned for swimsuit*) – a piece of clothing worn for swimming, especially the type worn by women and girls; (*costum de baie*)

gym-tights – a piece of clothing made of very thin cloth that fits closely over a woman's hips, legs and feet and which is worn during gym classes; (*pantaloni strâmți/ colanți- egări pentru gimnastică*)

climbing rope – *frânghie de alpinism*

bathrobe – *halat de baie*

hammock – a type of bed made from a net or from a piece of strong material, with ropes at each end that are used to hang it between two trees, posts, etc.; (*hamac*)

anorak (*esp. BrE*) – a short coat with a hood that is worn as protection against rain, wind and cold; (*hanorac*)

ball – a round object used for throwing, hitting or kicking in games and sports, **a golf/ tennis/ cricket ball**; **be on the ball** – to be aware of and understand what is happening and able to react quickly; (*a fi pe fașă*) **a ball of fire** *infrml* a person who is full of energy and enthusiasm; (*minge*)

ice skates – a boot with a thin metal blade on the bottom, that is used for skating on ice; (*patine*)

roller skates – a type of boot with two pairs of small wheels attached to the bottom; (*patine cu rotile*)

rucksack (*BrE*) (*also backpack* *AmE, BrE*) – a large bag, often supported on a light metal frame, carried on the back and used especially by people who go climbing or walking; (*rucsac*)

sleeping bag – thick warm bag that you use for sleeping in, for example when you are camping; (*sac de dormit*)

sledge (*BrE*) (*also sled* *AmE, BrE*) – vehicle for travelling over snow and ice, with long narrow strips of wood or metal instead of wheels; (*sanie*)

T-shirt (*also tee shirt*) – an informal shirt with short sleeves and no collar or buttons, or just a few buttons at the top; (*tricon*)

fishing-rod (*also rod*) (*AmE also fishing pole*) – a long wooden or plastic stick with a fishing line and hook attached, that is used for catching fish; (*undită*)

reel – round object onto which is wound a special nylon string for fishing; (*mulinetă*)

ski(s) – one of a pair of thin narrow pieces of wood or plastic used for moving on snow (or water); (*schii*)

sleigh – a large open vehicle with strips of wood instead of wheel that is pulled along by animals; (*sanie*)

The Haberdashery Department

needle – a small thin piece of steel that you use for sewing, with a point at one end and a hole for the thread at the other: **a needle and thread, the eye (= hole) of a needle** (*ac*)

safety pin – a pin with a point bent back towards the head, that is covered when closed so that it cannot hurt you; (*ac cu gămălie*)

knitting needle – a long thin stick with a round end that you use for knitting by hand; (*andrea*)

thread – a thin string of cotton, wool, silk, etc. used for sewing or making cloth; (*ață*)

cotton (*esp. BrE*) – thread that is used for sewing; (*bumbac*)

buckle – a piece of metal or plastic used for joining the ends of a belt or for fastening a part of a bag, shoe, etc.; (*cataramă*)

(hook and) eye – a small thin piece of metal curved round, that *a small book fits into, used for fastening clothes*; (*moș și babă (la haine)*)

crochet – a way of making clothes, etc. from wool or cotton using a special thick needle with a hook at the end to make a pattern of connected threads; (*croșet*)

lace – a delicate material made from threads of cotton, silk, etc. that are twisted into a pattern of holes; (*dantelă*)

thimble – a small metal or plastic object that you wear on the end of your finger to protect it when sewing; (*degetar*)

elastic – material made with rubber, that can stretch and then return to its original size; (*elastic*)

zip *also zip fastener* (*BrE*) *also zipper* (*AmE, BrE*) – a thing that you use to fasten clothes, bags, etc. It consists of two rows of metal or plastic teeth that you can pull together to close sth or pull apart to open it: **to do up/ undo/ open/ close a zip** (*fermoar*)

scissors – a tool for cutting paper or cloth, that has two sharp blades with handles, joined together in the middle; (*foarfecă*)

wool – long thick thread made from animal's wool, used for knitting; (*lână*)

button – a small round piece of metal, plastic, etc. that is sewn onto a piece of clothing and used for fastening two parts together; (*BrE*) **to do up/ undo your buttons**, (*AmE*) **to button/ unbutton your buttons, to sew on a button, shirt buttons, a row of gilt buttons**; (*nasture*)

ribbon – a narrow strip of material, used to tie things or for decoration; (*fundă, panglică*)

spool (*esp. AmE*), **reel** – a round object around which you wind such things as thread, wire or film; a reel together with the film, wire, thread, etc. that is wound around it: **a spool of thread, a spool of sewing silk, a cotton reel, a reel on a fishing rod, reels of magnetic tape, a new reel of film**; (*papiotă, rolă*)

hank – a long piece of wool, thread, rope, etc. that is wound into a large loose ball; (*ghem, scul*)

shoelace, *also lace* (*AmE also shoestring*) – a long thin piece of material like string that goes through the holes on a shoe and is used to fasten it; (*siret*)

The Books Department

atlas – a book of maps, **a world atlas, a road atlas of Europe**; (*atlas geografic*)

almanac – *almanah*

best-seller – a product, usually a book, which is bought by large numbers of people; (*best-seller*)

booklet – small thin book with a paper cover that contains information about a particular subject; (*cărțuție, broșură, carte broșată*)

bookmark(er) – *semn de carte*
book lover – *cititor pasionat*
book cover – *copertă (de carte)*
bookcase – *etajeră (cu cărți); bibliotecă*
bookseller – *librar, vânzător de cărți*
bookshop (BrE)/bookstore (AmE) – *librărie*
bookstall – *stand de cărți*
children's book – *carte pentru copii*
church book – *carte bisericească*
cookery book (BrE)/cookbook (AmE) – a book that gives instructions on cooking and how to cook individual dishes; (*carte de bucată*)
complete works – *opere complete*
detective story – *roman polițist*
fairy tale – *basm, poveste*
fiction (book) – a type of literature that describes imaginary people and events, not real ones; (*roman*)
guide *also* **guidebook (to sth)** – a book that gives information about a place for travellers or tourists; (*ghid*)
hardback (book) *also* **hardcover** (esp. *AmE*) – a book that has a stiff cover; (*carte cu copertă cartonată/tare*)
paperback edition – a book that has a thick paper cover; (*carte broșată, volum broșat*)
picture book – *carte cu poze*
a pocket-size(d) dictionary – a dictionary that is small enough to fit into your pocket or to be carried easily; (*dicționar de buzunar*)
pocket book – *carte de buzunar*
reader/reading book – *carte de citire*
road map – a map that shows the roads of an area, especially one that is designed for a person who is driving a car; (*hartă a drumurilor*)
schoolbook/textbook – *carte de școală*
science fiction book (*also* *infml sci-fi*) (*abbr. SF*) – a type of book that is based on imagined scientific discoveries of the future, and often deals with space travel and life on other planets; (*carte de science-fiction*)
second-hand bookseller – *anticar*
short story book – a story, usually about imaginary characters and events, that is short enough to be read from beginning to end without stopping; (*carte de nuvele/schite*)
textbook (BrE)/text (AmE) – a book that teaches a particular subject and that is used especially in schools and colleges, **a school/ medical/ history, etc. textbook**; (*manual școlar, carte școlară*)
verses (*old-fashioned*), **poetry** – a book of poems; (*poezii, versuri*)

The Stationery Department

diary (BrE)/datebook (AmE) – a book with a space for each day where you write down things that you have to do in the future; (*agendă*)
ballpoint (pen) *also* **Biro** – a pen with a very small metal ball at its point, that rolls ink onto the paper; (*pix*)
refills – an amount of sth, sold in a cheap container, that you use to fill up a more expensive container that is now empty; (*rezervă*)
briefcase – a flat case used for carrying papers and documents; (*servietă, geantă*)
carbon paper – thin paper with a dark substance on one side, that is used between two sheets of paper for making copies of written or typed documents; (*(hârtie de) indigo*)

cardboard – stiff material like very thick paper, often used for making boxes, **a cardboard box**, **a piece of cardboard**, **a model made out of cardboard**; (*carton*)
chalk – a substance similar to chalk made into white or coloured sticks for writing or drawing; **a piece/ stick of chalk**, **drawing diagrams with chalk on the blackboard**, **a box of coloured chalks**; (*cretă*)
china ink – *tuș, tuș de desen*
compasses (*also* **compasses**) – an instrument with two long thin parts joined together at the top, used for drawing circles and measuring distances on a map: *a pair of compasses*; (*compas*)
envelope – a flat paper container used for sending letters in; **writing paper and envelopes**, **an airmail/ padded/ prepaid envelope**; (*plic*)
file – *dosar, dosar cu șină*
rubber (BrE) (*also* **eraser** *AmE, BrE*) – a small piece of rubber or a similar substance, used for removing pencil marks from paper; a piece of soft material used for removing chalk marks from a blackboard; (*gumă*)
ring binder – *biblioraft*
folder – *mapă, portofoliu*
correction fluid – *pastă corectoare*
rubber band – *bandă elastică (de cauciuc)*
highlighter – *marker*
clipboard – *clipboard*
fountain pen – pen with a container that you fill with ink that flows to a nib; (*stilou*)
glue – sticky substance that is used for joining things together; **a tube of glue**, **synthetic glues**; (*lipici*)
greetings card (BrE) (*AmE* **greeting card**) – a card with a picture on the front and a message inside that you send to sb on a particular occasion such as their birthday; (*vedere, felicitare*)
hole punch – *perforator*
ink – coloured liquid for writing, drawing and printing; (*cerneală*)
label – a piece of paper, etc. that is attached to sth and that gives information about it; Syn **tag, ticket**; (*etichetă*)
nib – the metal point of a pen; (*peniță*)
exercise book *BrE*, **notebook** *AmE* – a small book of plain paper for writing notes in; (*caiet*)
paintbrush – an object made of short stiff hairs (called **bristles**) or wires set in a block of wood or plastic, usually attached to a handle, used for painting; (*pensulă, penel*)
pencil sharpener – a tool or machine that makes pencils sharp; (*ascuțitoare (pentru creioane)*)
ream – 500 sheets of paper; (*top de hârtie*)
retractable pencil – *creion mecanic*; (*cu mină*)
ruler – straight strip of wood, plastic or metal, marked in centimetres or inches, used for measuring or for drawing straight lines; (*linie, riglă*)
staple – *capsă*
drawing pin (BrE)/(thumb)tack (AmE) – *pioneză*
watercolours – *acuarele*
writing pad – *blocnotes, sugativă*
paper clip – a piece of bent wire or plastic that is designed to hold loose sheets of paper together; (*agrafă de birou*)
Post-it (*also* **Post-it note**) – a small piece of coloured, sticky paper that you use for writing a note on, and that can be easily removed; (*post it*)
stapler – *capsator*
The Musical Instruments Department
accordion – *acordeon*

balalaika – *balalaică*
 bagpipe – *cimpoi*
 bassoon – *fagot*
 clarinet – *clarinet*
 cello – *violoncel, cello*
 double bass (BrE)/bass (AmE) – *contrabass*
 French horn – *corn francez*
 contrabass – *contrabas*
 cymbals – *talgere, cimbale*
 drum – *tobă, tambur*
 dulcimer – *țambal*
 electric organ – *orgă electronică*
 flute – *flaut, fluier*
 keyboard – *claviatură*
 gong – *gong*
 piccolo – *piculină*
 timpani – *timpane*
 tambourine – *tamburină*
 (electric) guitar – *ghitară, chitară (electrică)*
 harp – *harpă, harfă*
 horn – *corn*
 mandolin – *mandolină*
 mouth organ – *mușicuță*
 oboe – *oboai*
 pan pipe(s) – *nai*
 piano – *pian, pianoforte, cabinet piano, cottage piano – pianină, grand piano – pian cu coadă*
 pipe – *fluier, caval, cimpoi*
 record-player – *casetofon*
 saxophone – *saxofon*
 triangle – *triunghi*
 trombone – *trombon*
 trumpet – *trompetă*
 tuba – *tubă*
 violin – *vioară*
 viola – *violă*
 xylophone – *xilofon*

The Jewellery Department

amethyst – *ametist*
 anklet – *brățară de picior*
 bangle – *brățară fixă*
 bracelet – *brățară*
 chain – *lanț, lăntșor*
 brooch/pin – *broșă*
 cuff links – *butoni de manșetă*
 diamond ring – *inel cu diamant*
 earrings – *cercei; hoop earring – clipsuri; clip-on earrings – tortițe*
 emerald – *smarald*
 gold wrist watch – *ceas de mână din aur*
 locket – *medalion cu închizătoare*
 pearl necklace – *colier de perle*
 medallion – *medalion*
 platinum – *platină*
 pendant – *pandantiv*
 ruby – *rubin*
 stud – *buton, țință*
 sapphire – *safir*
 silver chain – *lăntșor de aur*

signet ring – *inel cu sigiliu*
 string of beads – *șir de măgele*
 wedding ring/ band – *verighetă*

The Handicraft Department

arts and crafts – activities that need both artistic and practical skills, such as making cloth, jewellery and pottery; (*arte și meserii/ meșteșuguri*)
 earthenware – made of very hard baked clay; (*ceramică*)
 embroidery – patterns that are sewn onto cloth using threads of various colours; cloth that is decorated in this way; (*broderie*)
 engraving – the art or process of cutting designs on wood, stone, metal, etc.; (*gravură*)
 jug (BrE)/pitcher (AmE) – a container with a handle and a lip, for holding and pouring liquids; (*ulcior*)
 garment – a piece of clothing; **woollen/ winter/ outer garments**; (*articol de îmbrăcăminte, veșmânt*)
 pottery – pots, dishes, etc. made with clay that is baked in an oven, especially when they are made by hand; (*olărie, ceramică, faianță*)
 rug – a piece of thick material like a small carpet that is used for covering or decorating part of a floor; **a hearth rug (= in front of a fireplace), an oriental rug, a sheepskin rug**; (BrE) a piece of thick warm material, like a blanket, that is used for wrapping around your legs to keep warm; (*covoraș, carpetă; pătură, pled*)
 souvenir – a thing that you buy and/or keep to remind yourself of a place, an occasion or a holiday/vacation; something that you bring back for other people when you have been on holiday/vacation; (*suvenir, amintire*)
 wickerwork – furniture, etc. made from wicker; **wickerwork chairs**; (*împletitură din răchită*)

The Toy Counter/ Department

bunny, also bunny rabbit – a child's word for a rabbit; (*iepure de pluș*)
 clockwork train – *trenuleț electric/mecanic*
 electric car – *mașinuță electrică*
 (doll's) pram (BrE)/baby carriage (AmE) – a small vehicle on four wheels for a baby to go out in, pushed by a person on foot; (*căruțior pentru păpuși*)
 kite – a toy made of a light frame covered with paper, cloth, etc., that you fly in the air at the end of one or more long strings; (*zmeu (de hârtie)*)
 marbles – a game played with marbles (=hard stones usually white and often with coloured lines in them); (*joc cu bile*)
 mechanical toys – *jucării mecanice*
 model aeroplane – *avion de jucărie*
 remote control car – *mașinuță cu telecomandă*
 rocking horse – a wooden horse for children that can be made to rock backwards and forwards; (*cal de lemn (care se leagănă)*)
 sand moulds – *forme de jucat în nisip*
 sand strainer – *sită pentru jucat în nisip*
 scooter – a child's vehicle with two small wheels attached to a narrow board with a vertical handle. The rider holds the handle, puts one foot on the board and pushes against the ground with the other; (*trotinetă, scuter*)
 see-saw (BrE)/teeter-totter (AmE) – a piece of equipment for children to play on consisting of a long flat piece of wood that is supported in the middle. A child sits at each end and makes the see-saw move up and down; (*balansoar*)

skipping rope (*BrE*)/**jump rope** (*AmE*) – a piece of rope, usually with a handle at each end, that you hold, turn over your head and then jump over, for fun or to keep fit; (*coardă*)
swing – a seat for swinging on, hung from above on ropes or chains; (*leagăn*)

teddy bear *BrE*, also **teddy** – a soft toy bear; (*ursuleț de pluș*)

ESSAY WRITING IN A NUTSHELL

I. THE PROCESS OF WRITING¹

An important difference between writing and talking is that in writing any idea that you advance must be supported by specific reasons or details.

1. Paragraph Writing

A *paragraph* is a short piece of writing by a student as part of a course of study, of about 150 words, which consists of an opening point called *topic sentence* followed by a series of sentences which support that point. The details provide the reader with the basis for understanding why the writer specifically makes that point.

2. Essay Writing

An *essay* is a paper which consists of an introductory paragraph, three supporting paragraphs and a concluding paragraph. The central idea developed in an essay is called a *thesis statement* and it appears in the introductory paragraph. The specific support for the thesis appears in the paragraphs that follow. Absolute length is less important than good essay structure, language and style. However, since most essay writing tests vary in allotted time somewhere between ½ and 1 hour, 500 to 700 words will suffice. In real practice, essays may be much longer, such as *Walden* by H. D. Thoreau or Alexander Pope's *Essay on Man*.

3. Basic Essay Aims

According to Don Knefel², we write essays for the following purposes:

- ◆ **to express** ourselves to others about our feelings, thoughts and experiences;
- ◆ **to report** information, i.e. to relay important or necessary facts or knowledge;
- ◆ **to analyse or explain** subjects for greater understanding, both for ourselves and for others;
- ◆ **to convince** others that they should believe or act in some new way, to argue logically for or against specific ideas, values or courses of action;
- ◆ **to criticise and evaluate** the nature or merit of works of art, music, films or literature;
- ◆ **to persuade** others by means that are not limited to perfect rationality or logic;
- ◆ **to entertain** others with wit or humour;
- ◆ **to combine several aims** in a piece of writing of greater complexity and richness.

Diagram of an Essay

Introduction

- ◆ Opening remarks
- ◆ Thesis statement
- ◆ Plan of development (optional)

Body paragraphs

- ◆ Topic sentence (supporting point 1)
- ◆ Specific evidence

¹ See also John Langan, *College Writing Skills with Readings*, McGraw-Hill Book Company, New York, 1985.

² Don Knefel, *Aims of the Essay: A Reader and Guide*, Allyn & Bacon, 1991.

- ◆ Topic sentence (supporting point 2)
- ◆ Specific evidence
- ◆ Topic sentence (supporting point 3)
- ◆ Specific evidence

Conclusion

- ◆ Summary (optional)
- ◆ General closing remarks

II. THE FOUR STEPS IN ESSAY WRITING

The four steps in writing an essay are:

1. Begin with a point or thesis
2. Support the thesis with specific evidence
3. Organize the specific evidence
4. Write clear, error-free sentences

1. Step I: Begin with a *point* or *thesis*

During this step you have to decide and formulate what point you want to make and then to write it down in one sentence.

Formulating your point is helpful because

- a) you will find out at once whether you have a clear and workable thesis
- b) you will be able to use the thesis as a guide, by choosing the right material to support the thesis

In order to write a good thesis you have to begin with a subject that is neither too broad nor too narrow.

Common errors in writing a thesis

1. announcements: e.g. The subject of this paper will be my parents.
2. statements that are too broad: e.g. My parents have been the most influential people in my life.
3. statements that are too narrow (dead-end statements): e.g. In the last year there have been twenty robberies in our neighbourhood.
4. statements that are too vague: e.g. My parents helped me grow in important ways, although in other respects I was limited.

2. Step II: Support the thesis with *specific evidence*

During this step you should write down a brief version of your thesis idea. Then you should work out and jot down the three points to support that thesis.

e.g. Moviegoing is a problem

1. getting there
2. the theatre itself
3. patrons

The outline should be clear and logical.

The importance of specific details

The supporting points must be developed with specific details.

The key-values of the specific details are to excite the reader's interest and also serve to explain the writer's points

The details provide the reader with a vivid image of the topic.

The details that you provide should be enough in order to fully support the point and should also be adequate to the point.

Making sentences more specific

Some methods can be used in order to make sentences more specific:

1. Use exact names
2. Use lively verbs
3. Use descriptive words before nouns
4. Use words relating to the five senses

3. Step III: *Organize and connect* the specific evidence

A – Common methods of organization

1. *time/chronological order* – details are listed as they occur in time
2. *emphatic order (save-the-best-till-last)* – the most interesting and important detail is placed in the last part of a paragraph or in the final body paragraph of an essay). Why? Because the reader is most likely to remember the last thing read.
3. *combination of the two*

B – Transitions

The transition signals are signals that help readers follow the direction of the writer's thought.

- a. *addition signals* first of all, second, the third reason, also, next, another, and
- b. *time signals* first, next, then, after, before, while, meanwhile
- c. *space signals* next to, across, on the opposite side, to the left
- d. *change-of-direction signals* but, however, yet, in contrast, otherwise
- e. *illustration signals* for example, for instance, specifically, as an illustration
- f. *conclusion signals* therefore, consequently, thus, then, as a result

C – Other connecting words

- a. *Repeated words* – repeating key words can help tie together the flow of thought in a paper
- b. *pronouns* – he, she, this, that
- c. *synonyms*

Introductory paragraph

Roles

- ◆ to attract the reader's interest
- ◆ to supply background information for understanding the essay
- ◆ to present a thesis statement
- ◆ to indicate a plan of development

Methods

- ◆ broad, general statement to narrow
- ◆ starting with an opposite
- ◆ stating the importance of the topic
- ◆ incident or story
- ◆ questions
- ◆ quotation

Concluding paragraph

Roles

- ◆ to remind the thesis
- ◆ to bring the paper to a natural end

Methods

- ◆ summary and final thought
- ◆ question(s)
- ◆ prediction, recommendation

4. Step IV: Write *error-free* sentences

- a. Write complete sentences rather than fragments
- b. Do not write run-on sentences
- c. Use verb forms correctly
- d. Make sure that subject, verbs and pronouns agree
- e. Eliminate faulty parallelism and faulty modifiers
- f. Use pronoun forms correctly
- g. Use capital letters where needed
- h. Use correctly the following marks of punctuation: apostrophe, quotation marks, comma, semicolon, colon, hyphen, dash, parentheses, full stop, question and exclamation mark, dots.
- i. Eliminate wordiness
- j. Choose words carefully
- k. Check for possible spelling errors
- l. Eliminate careless errors
- m. Vary your sentences
- n. Use correct paper format

III. THE FOUR BASES FOR EVALUATING ESSAY WRITING

The reasons for writing essays can be grouped in two categories: practical reasons (for reports, research papers, written tests, application letters, memos) and abstract reasons (becoming a better reader/writer, or thinker, practising in the process of clear and logical reasoning).

1. If you advance a single point and stick to that point, the essay will have **unity**.
2. If you support the point with specific evidence, the essay will have **support**.
3. If you organize and connect the specific evidence, the essay will have **coherence**.
4. If you write clear, error-free sentences, the essay will have **sentence skills**.

List of Phonetic Symbols

A. Simple Vowels and Diphtongs

Phonetic symbol	Initial position	Mid-position + a voiced consonant	Mid-position + a voiceless consonant	Final position
Vowels				
[i:]	eel [i:l]	creed [kri:d]	sleep [sli:p]	sea [si:]
[ɪ]	ill [ɪl]	kid [kɪd]	bit [bɪt]	-
[ɪ]*	-	-	-	happy ['hæpi]
[e]	egg [eg]	red [red]	bet [bet]	-
[æ]	adder ['ædə]	sad [sæd]	cat [kæt]	-
[ʌ]	upper ['ʌpə]	bud [bʌd]	strut [strʌt]	-
[ɑ:]	arm [ɑ:m]	card [kɑ:d]	tart [tɑ:t]	car [kɑ:]
[ɒ]	odd [ɒd]	body ['bɒdi]	lot [lɒt]	-
[ɔ:]	ought [ɔ:t]	sword [sɔ:d]	sort [sɔ:t]	law [lɔ:]
[ʊ]	-	food [fu:d]	put [pʊt]	-
[u:]	oozy ['u:zi]	food [fu:d]	root [ru:t]	zoo [zu:]
[ɜ:]	earn [ɜ:n]	bird [bɜ:d]	dirt [dɜ:t]	stir [stɜ:]
[ə]	arrive [ə'raɪv]	Oxford ['ɒksfəd]	horizon [hə'raɪzn]	preacher ['pri:tʃə]

Obs*. The phonetic symbol [ɪ] appears as a representation of *y* in final position as well as in mid-position when it is followed by a vowel-sound. It never appears in diphthongs or as a representation of the vowel [i] in initial position:

happy ['hæpi]

radiation [,reɪdɪ'eɪʃən]

glorious ['glɔ:riəs]

Phonetic symbol	Initial position	Mid-position + a voiced consonant	Mid-position + a voiceless consonant	Final position
Diphthongs				
[eɪ]	alien ['eɪliən]	raid [reɪd]	rate [reɪt]	clay [kleɪ]
[aɪ]	icecream [aɪs'kri:m]	ride [raɪd]	spite [spaɪt]	sigh[sɑɪ]
[ɔɪ]	oil [ɔɪl]	buoyed [bɔɪd]	invoice ['ɪnvɔɪs]	toy [tɔɪ]
[əʊ]	oat [əʊt]	rode [rəʊd]	coat [keʊt]	so [səʊ]
[aʊ]	out [aʊt]	bowed [baʊd]	rout [raʊt]	cow [kaʊ]
[ɪə]	earring ['ɪərɪŋ]	beard [bɪəd]	pierced [pɪəst]	deer [dɪə]
[eə]	airplane ['eəpleɪn]	scared [skeəd]	scarce [skeəs]	mare [meə]
[ʊə]	-	gourd [ɡuəd]	bourse [buəs]	moor [muə]

B. Consonants and Semi-Vowels

Phonetic symbol	Initial position	Mid-position between two vowels	Final position
Consonants			
Plosive Consonants			
[p]	paper ['peɪpə]	deeper ['di:pə]	hope [həʊp]
[b]	boy [bɔɪ]	baby ['beɪbi]	probe [prəʊb]
[t]	tear [tiə]	fetter ['fetə]	boat [bəʊt]
[d]	die [daɪ]	daddy ['dædi]	toad [təʊd]
[k]	car [kɑ:]	pocket ['pɒkɪt]	rack [ræk]
[g]	guidance ['gaɪndəns]	mugger ['mʌgə]	airbag ['eəbæg]
Affricate Consonants			
[tʃ]	chairman ['tʃeəmən]	peachy ['pi:tʃi]	much [mʌtʃ]
[dʒ]	general ['dʒenərəl]	judgement [dʒʌdʒmənt]	bridge [brɪdʒ]
Fricative Consonants			
[f]	facet ['fæsɪt]	office ['ɒfɪs]	rough [rʌf]
[v]	vicar ['vɪkə]	ivory ['aɪvəri]	move [mu:v]
[θ]	thin [θɪn]	author ['ɔ:θə]	path [pɑ:θ]
[ð]	those [ðəʊz]	feather ['feðə]	smooth [smu:θ]
[s]	surface ['sɜ:fɪs]	sister ['sɪstə]	cease [si:s]
[z]	zero ['ziərəʊ]	visit ['vɪzɪt]	rose [rəʊz]
[ʃ]	ship [ʃɪp]	station ['steɪʃn]	rush [rʌʃ]
[ʒ]	gigolo ['ʒɪɡələʊ]	measure ['meʒə]	rouge [ru:ʒ]
[h]	hair [heə]	behind [bɪ'haɪnd]	-
[r]	rattle ['rætl]	sorry ['sɒri]	-
Nasal Consonants			
[m]	mother ['mʌðə]	hammer ['hæmə]	blame [bleɪm]
[n]	noun [naʊn]	nanny ['næni]	pine [paɪn]
[ŋ]	Ngami [ŋ(g)ɑ:mi]	finger ['fɪŋgə]	song [sɒŋ]
Lateral Consonants			
[l]	liquid ['lɪkwɪd]	valley ['væli]	file [faɪl]
Semi-Vowels (Glides)			
[j]	yet [jet]	beauty ['bju:ti]	-
[w]	wet [wet]	queen [kwi:n]	-

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